PORTFOLIO OF FOUR ORIGINAL COMPOSITIONS

by

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MASTER OF MUSIC

Supervisor

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University of Cape Town

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Plagiarism Declaration

These original musical compositions have not been previously submitted in whole, or in part, for the award of any degree. It is my own work.

_____ _____

Signature: Date:

Acknowledgements

First I want to acknowledge the Creator of mankind and of music, who also had His special hand over this project. Secondly, I would like to thank my wife Marina and the rest of my family for their support during this time. A special word of thanks to Dr Martin Watt, for his input and guidance that was essential in the completion of this portfolio.

Notes on Compositions

BRANDBERG

This is a composition for *a cappella* chorus with an approximate duration of five and a half minutes. The lyrics are in *Khoekhoe Gowab*, an ethnic Namibian language.

The introduction makes use of 12-tone row sung by individual female voices, representing "stars". This 12-tone row is retrograded once. It is then repeated in its original order, but during this repeat each singer holds one of the tones to form a cluster preceding bar 2. A verse with much chromaticism follows while the "star voices" repeat their serial section above the tenor voices that sing this verse, while the basses carry a drone. The choir that first performed this composition made use of bass voices capable of singing a low C as the lower tone of the drone. This low C is optional as not all choirs have singers capable of this note. The section starting at bar 15 is based on a whole tone scale, while the section starting at bar 20 is based on various manipulations of the original tone row. At bar 54 the "rocks" are introduced, where the basses present an ostinato pattern. However, this ostinato appears for the first time in bar 44 as a forecast to the "rocks" section. Yet another verse starts at bar 61 and culminates in a final section that sees a return of the "star" voices of the beginning. The work concludes in a soft tone cluster.

Specific performance directives are provided with the score.

BENGUELA SUITE

The *Benguela Suite* is a neo-Baroque composition comprising five movements. It is written for alto recorder, string quartet and harpsichord. However, the third and fifth movements are written for an optional bass recorder instead of the alt recorder. The suite has an approximate duration of thirteen minutes.

1. The first movement, marked *Largo*, is in D minor. The main theme appears first in the recorder and is repeated with muted harpsichord accompaniment, where-after a more

lively melody is presented and the strings are introduced with *pizzicato* articulations. The main theme is then repeated again but with variation.

2. Musically, a dialogue is created between the recorder and the rest of the ensemble in the second movement, marked *Allegretto*. The movement is in F major, but often makes use of a flattened sixth scale degree, and sometimes the Phrygian mode on F is used. It also incorporates elements such as *glissandi* and different metres to create rhythmic vitality and interest.
3. The third movement, *Moderato*, employs some special effects on the strings and harpsichord in order to create an almost eerie ambience, but also to accommodate the low volume of the optional bass recorder.
4. The fourth movement, marked *Vivace*, features some cross-rhythms and repetitive chord progressions typical of African music. The soloist receives an opportunity to play an *ad libitum* solo passage if desired over an additional repetition from the *Dal Segno* marking.
5. The last movement, *Adagio,* concludes the suite. Material in this movement is to a large extent taken from a section already heard in the third movement - here once more written for the optional bass recorder.

URBANSKY

This quartet for clarinet in B♭, two violins and bassoon was designed to cross borders between musical genres. It can also be presented as an electronic composition in a dance/hip-hop style, or adapted to be performed in a funk style by a four-piece jazz ensemble. This short composition of less than three minutes results in an energetic and rhythmically challenging piece.

OVERTURE

This work is written for large symphony orchestra as a single movement and lasts about nine minutes.

Today, orchestral music is often used for film soundtracks, hence the choice to base the style of this composition on mainstream elements of cinematic music. The nature of the work lends itself

to various typical themes for a film, and it portrays a number of different moods, which can be extracted from parts of the main themes. The melodic material used for the themes is relatively simple in style, while the harmonic vocabulary is relatively conventional for most of the work. Short sections of increased dissonance and more complex rhythms are incorporated to create moments of tension in the midst of a more diatonic idiom. Elements of jazz and popular music are audible in some parts of the composition in order to broaden the spectrum of mood settings.

Macro-structurally, the work is written in A-B-A form, and each part can be divided into sub-sections. The form of the A can be cast in a smaller a-b-c-b-a structure, while the B part is subdivided into a d-e-d structure.

The scoring is for a standard symphony orchestra, but a drum kit and bass guitar are occasionally added to the instrumentation.

Total duration of the portfolio: 30 minutes

Jacus Krige

Windhoek

Namibia

20 September 2014

BRANDBERG

FOR

CHORUS *A CAPPELLA*

Performance notes:

The composition requires a choir with minimum 20 sopranos, 12 altos, 12 tenors and 12 basses. A larger ensemble is more ideal.

1. The stave marked "Star Voices" is a twelve-tone piece written for a selection of twelve female voices mostly from the soprano group, but some can also be from the alto group. Notes in these parts are all accompanied by numbers from 1 to 12, and each note is allocated to an individual singer by a number noted below the note. The singers should be allocated their respective numbers according to the individual's capability of managing the range required by that note number. Each singer needs to remember two intervals: one before and one after her note, be it up or down, before or after, as these intervals will always be the same.

The singers can either commence each note *ad. lib*., or at the indication of the conductor. The notes can be sustained softly for as long as the individual decides, but should have a hard attack and fast decay (*fp).* Each singer can decide on a sound, preferably sounds starting with a sharp consonant and ending on a soft sound, e.g. 'ting,' 'koooh,' 'paaah' to represent the crispness of the stars.

Whenever music appears in this stave, these singers disjoin themselves from their voice groups to sing this part, and rejoin their voice groups upon completion of these parts.

During the last occurrence of the sequence before bar 2, each singer sustains her note, until a 12-tone cluster is completely formed.

Throughout Section A, the "star voices" can still commence and sustain each note *ad. lib.*

3. Note that the bass ostinato (from bar 53 and again from bar 73) is in strict time, unlike the “star voices.”

4. From bar 60, the "star voices" should not disjoin from their voice groups all at once; they should rather fade out one by one in their order from 1 to 12 in order to prevent a sudden loss of volume in the respective voice groups.

5. From bar 66 onwards, soprano, alto and tenor voices have the marking *"scorching sound."* Individual singers should decide on different sounds that represent the scorching or burning of the hot desert sun. Inspiration can be drawn from the wind, boiling water, hot rocks, etc. Individuals can implement fluctuations in volume. This should all compound to result in a sound texture that gives expression to the “rocks” being "burnt all day by the sun."

Lyrics and Background

The *Brandberg*, translated as “burning mountain,” is the highest mountain in Namibia with an altitude of 2,606 m. It appears like a rock standing above the barren desert floor, yet provides survival for animals and people as rain water is collected in rock pools during the odd occasion of a thunder storm, allowing a diverse collection of fauna and flora to flourish. The *Damara* people, who share the *Khoekhoe Gowab* language with the Nama people of the south of Namibia, is traditionally located in the area around the *Brandberg*.

A song about the stars, which are extraordinarily bright in the desert sky, and about rocks, fit beautifully in the context of this mountain, and more so in the language of the people who inhabit this area. The very rhythmic language further accents the diversity and contrast expressed in the song. The *Khoekhoe Gowab* lyrics are as follows:

/Gamîron hoa !oesa ra //hai

Khamab ke !Khub //ôaba sada /kha hâ !Khaenas tsîn !nâ

/Gamîron ke ra //gauda /guri da hâ tama sa.

/Nî khoe-i sada ais ai ne daoba ke !gu-hâ-î sa, tsida sada tsina nesa nî dìsa.

!Gû da nî //khîb di omsa !oa.

/Uin ke hoa tsesa sores xa ra ǂhuwihe.

Sada tsîn ke /guidi khama ra ǂhuwihe uida hâs kose.

Ta /usen: !gai xun !goaxa xuige!

Kó-oa î-mû, /uidi go !hom-kaisa

//îbai da mâba.

In English, it is roughly translated as follows:

Just like the stars shine in the night sky

So the Lord's arm is above us in the dark night.

The stars tell us that we are not alone,

That others have walked this road before us,

And that we too will reach the House of Peace.

The rocks are scorched by the sun all day

And so life also burns us from day to day.

Do not be discouraged, good things are to come!

Look back and you will see that these rocks have formed a mountain

That we are standing upon.

Pronunciation guide

The language is famous for tongue clicks, indicated by **/**, **//**, **!** or ǂ. In the case where a consonant following the sign, the click is normally pronounced together with the click, resulting in a single sound.

- The slash (/) indicates a click where the tongue is positioned against the back of the upper teeth and a gentle suck creates the click. It is the same as forming the sound “ts,” except that the tongue is pulled slightly back and down by the suction.
- A double slash (//) is a lateral movement of the tongue formed by the releasing of suction between tongue and the cheek, or between the tongue and the teeth.
- The exclamation (!) indicates a click which is formed when the tongue is positioned against the upper palate and then being sucked back. The sound is similar to a bottle being uncorked.
- The crossed slash (ǂ) is an alveolar click where the tongue is held flat against the palate and sucked back in a relaxed pose.

Pronunciation of some specific letters are given:

- ‘g,’ as in “go”.
- ‘h’ as in “hard.”
- ‘r’ is rolled
- ‘x’ is pronounced like the ‘ch’ in the Scottish “loch,”
- ‘a’ as in “was.”
- ‘â’ is a nasal sound, almost like the ‘ng’ in “bring.”
- ‘ai’ as in “side.”
- ‘ao’ as in “out.”
- ‘e’ as in “scared.”
- ‘o’ as in “all.”
- ‘oa’ as in “who + was” (vowels only).
- ‘oe’ as in “boy.”
- ‘ui’ as in “Louise.”

Also listen to the spoken text as found on http://youtu.be/tyEsBQtps20, as well as the premiere recording of a shortened version by the COTA Youth Choir on http://youtu.be/X6qZjwxmRzU.

Acknowledgements

1. Help with translation of the lyrics by Esau So-/Ôabeb and Pieter !Hoakhaob.

2. Performance on YouTube by the COTA youth choir under conductor Fanie Dorfling in the Dutch Reformed Church, Windhoek, on 26 June 2014. Video editing by Nico Stehle.

3. Pronunciation recording on YouTube by Sarah Situde.

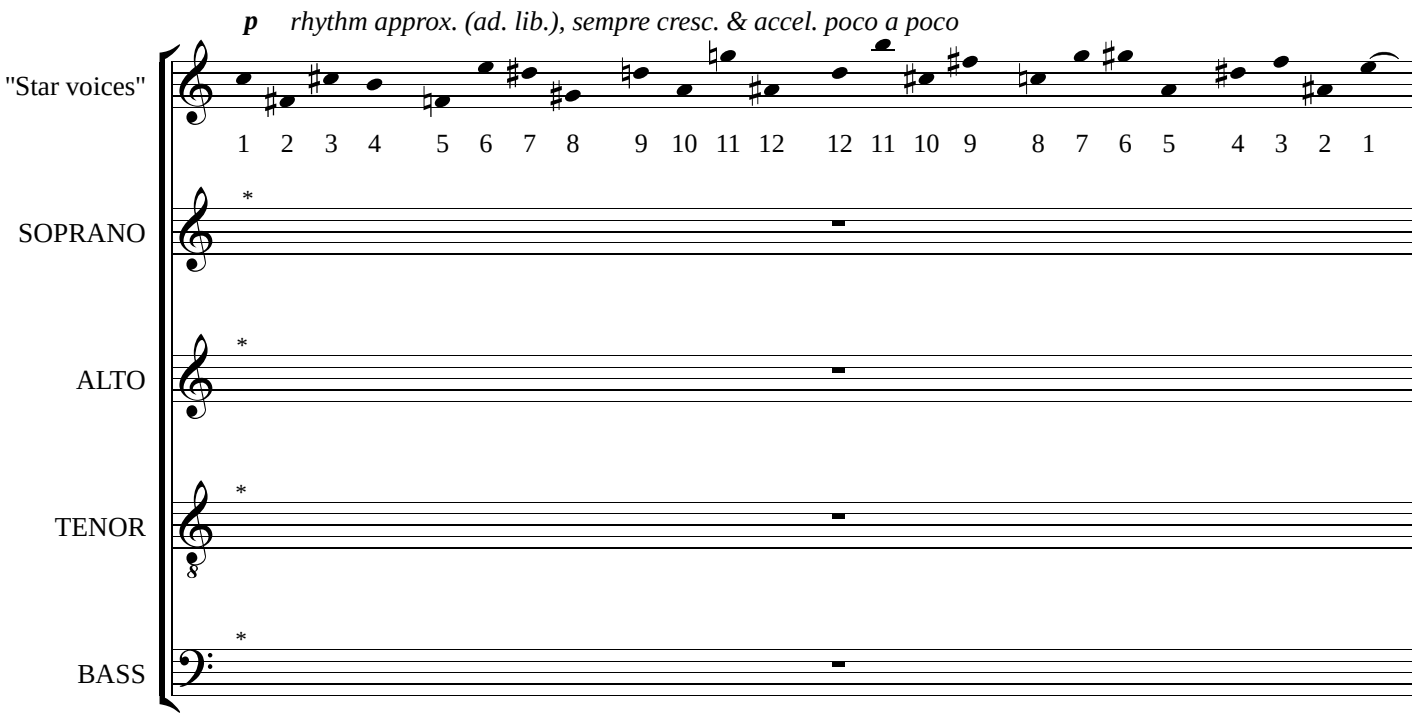
4. Pronunciation guide with the help of Evangeline Iifo and from the following book:

   Roos, P. (1992). *Namibian songs for schools and communities.* Ministry of Education and Culture of the Government of the Republic of Namibia.

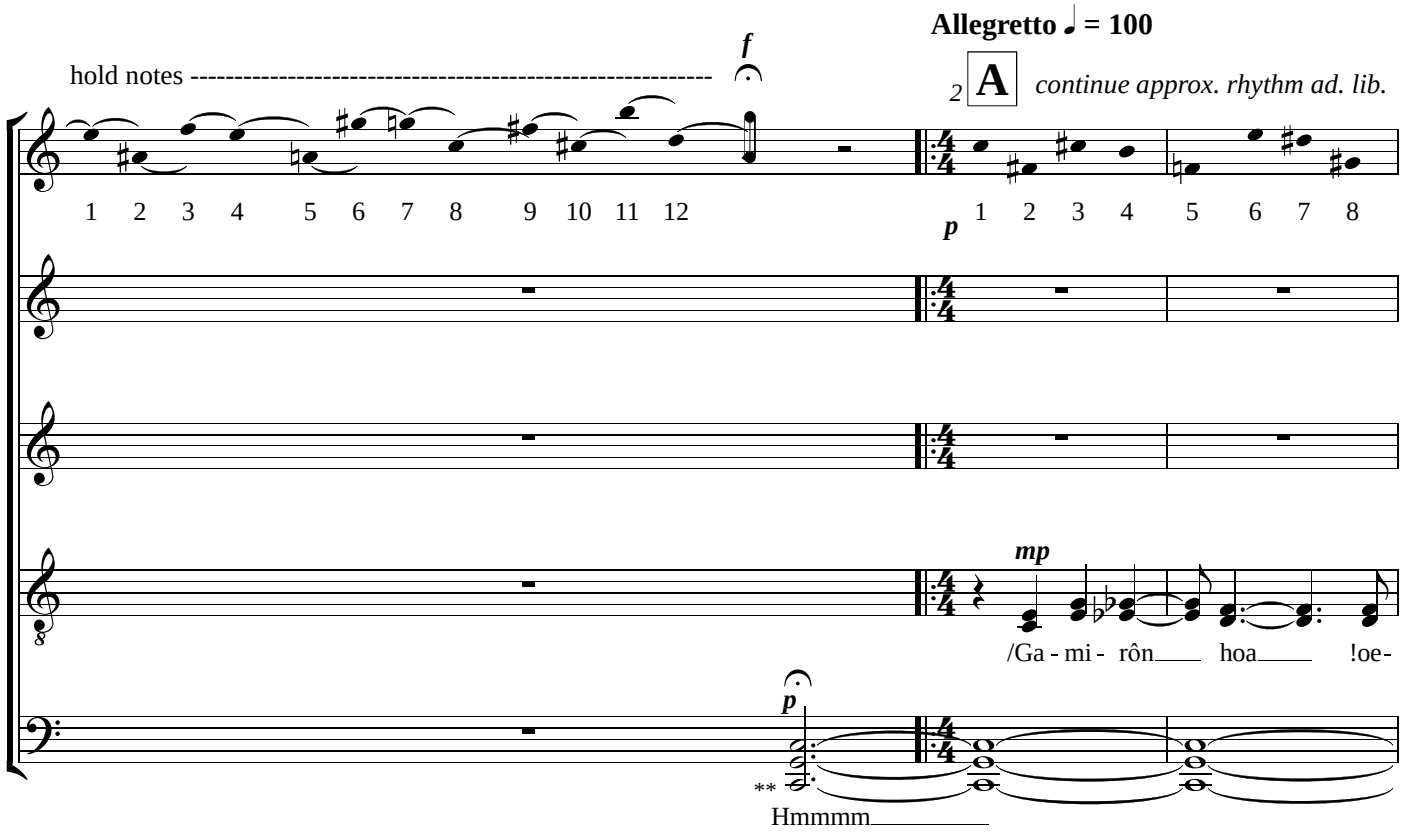
BRANDBERG

STARS:
Slowly

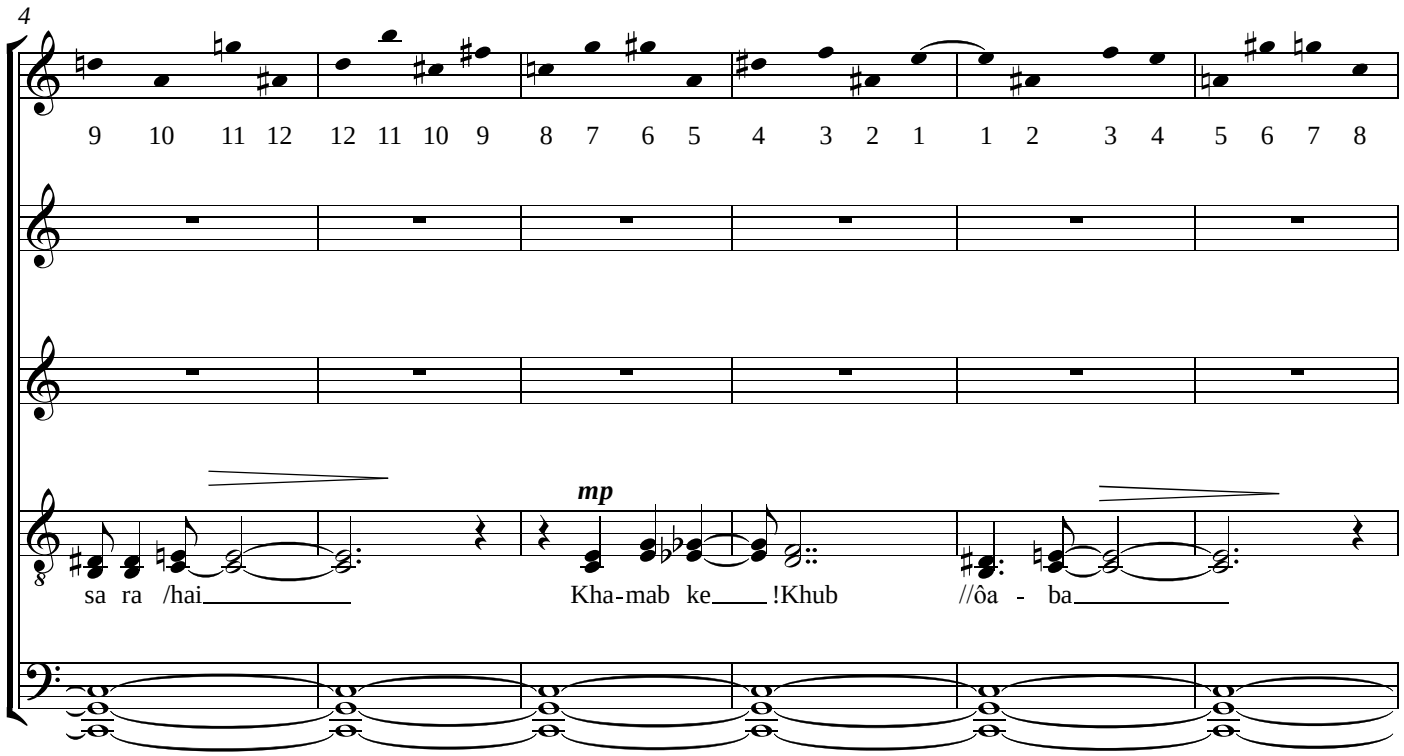
Jacus Krige

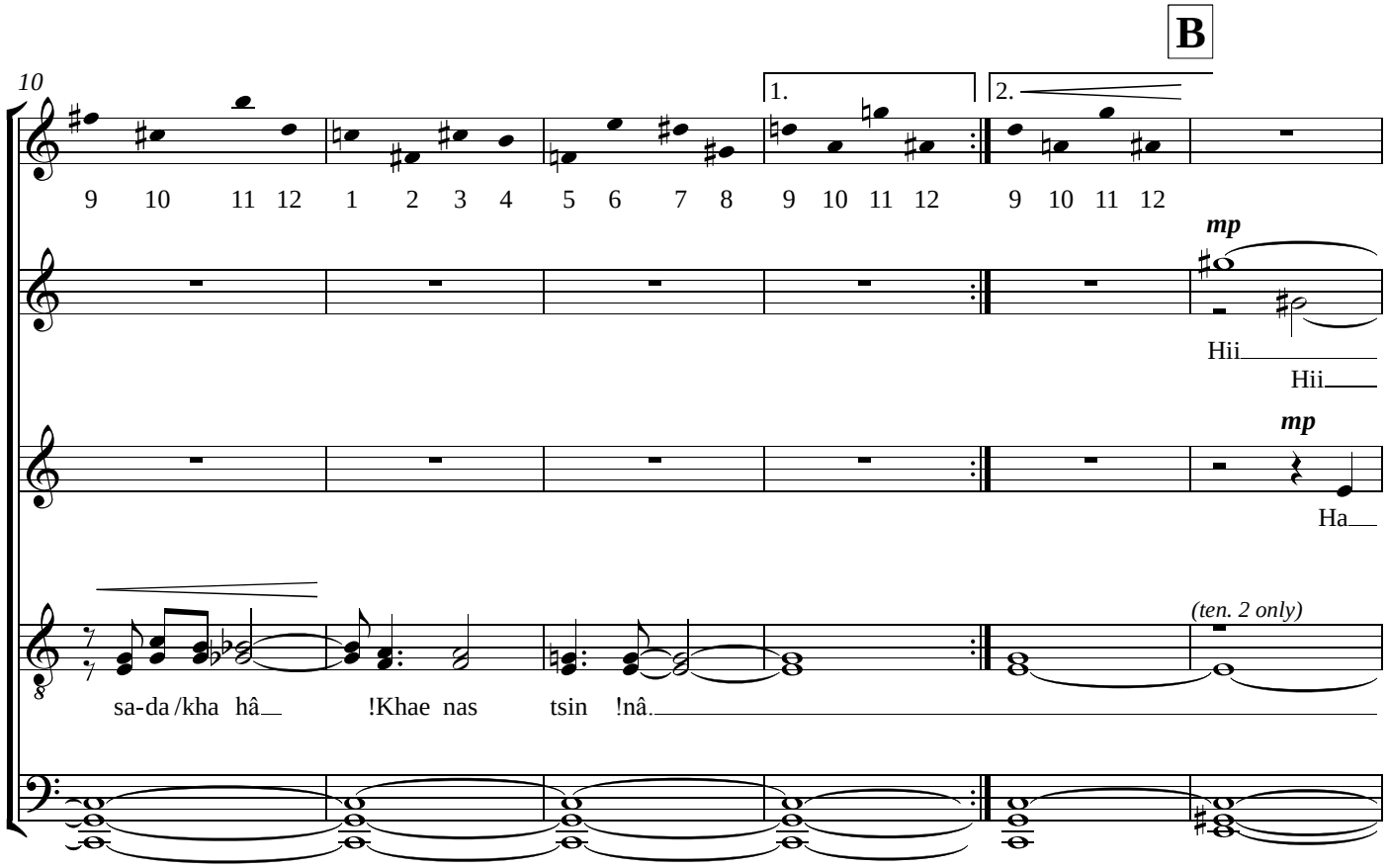


* Add night sounds (e.g. crickets) - softly and sparingly *ad. lib.*

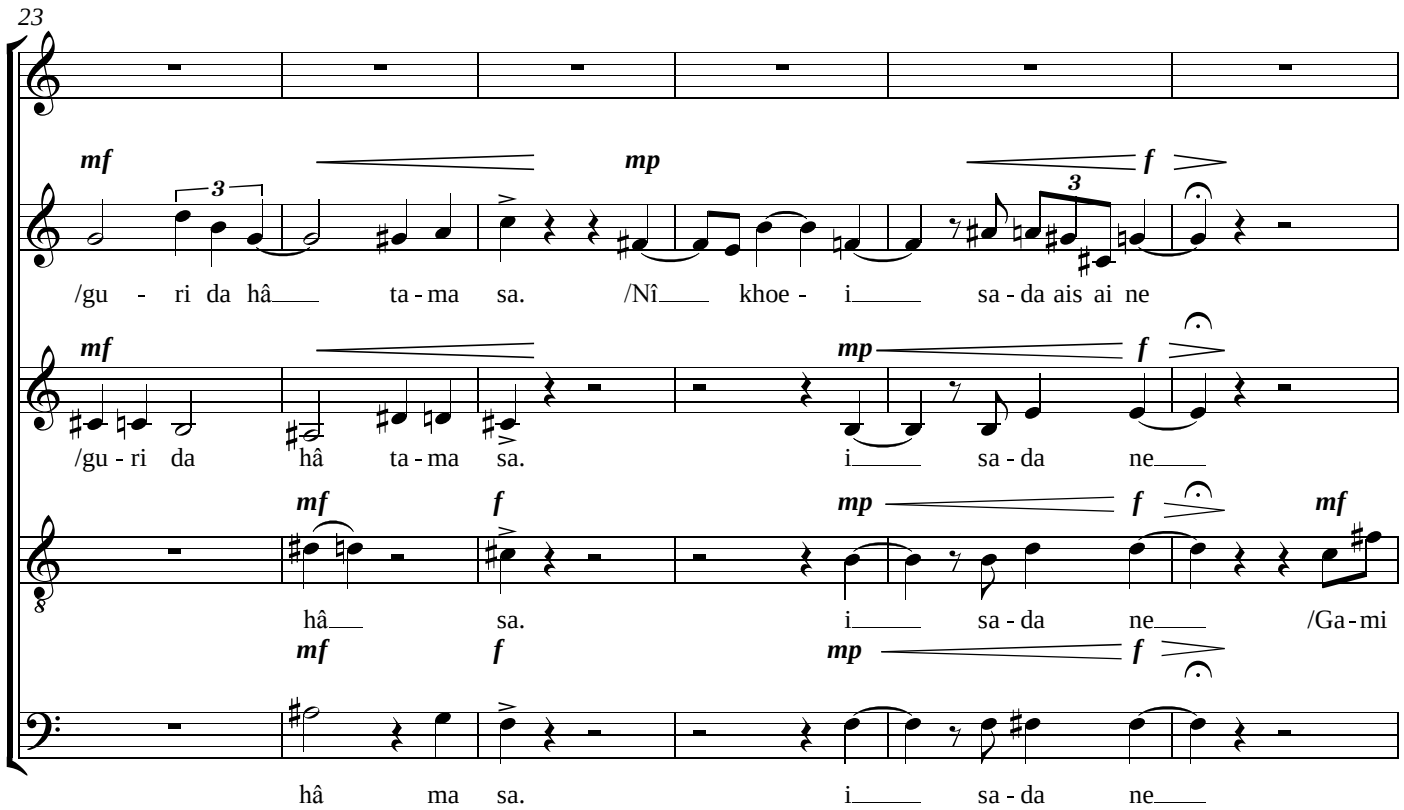


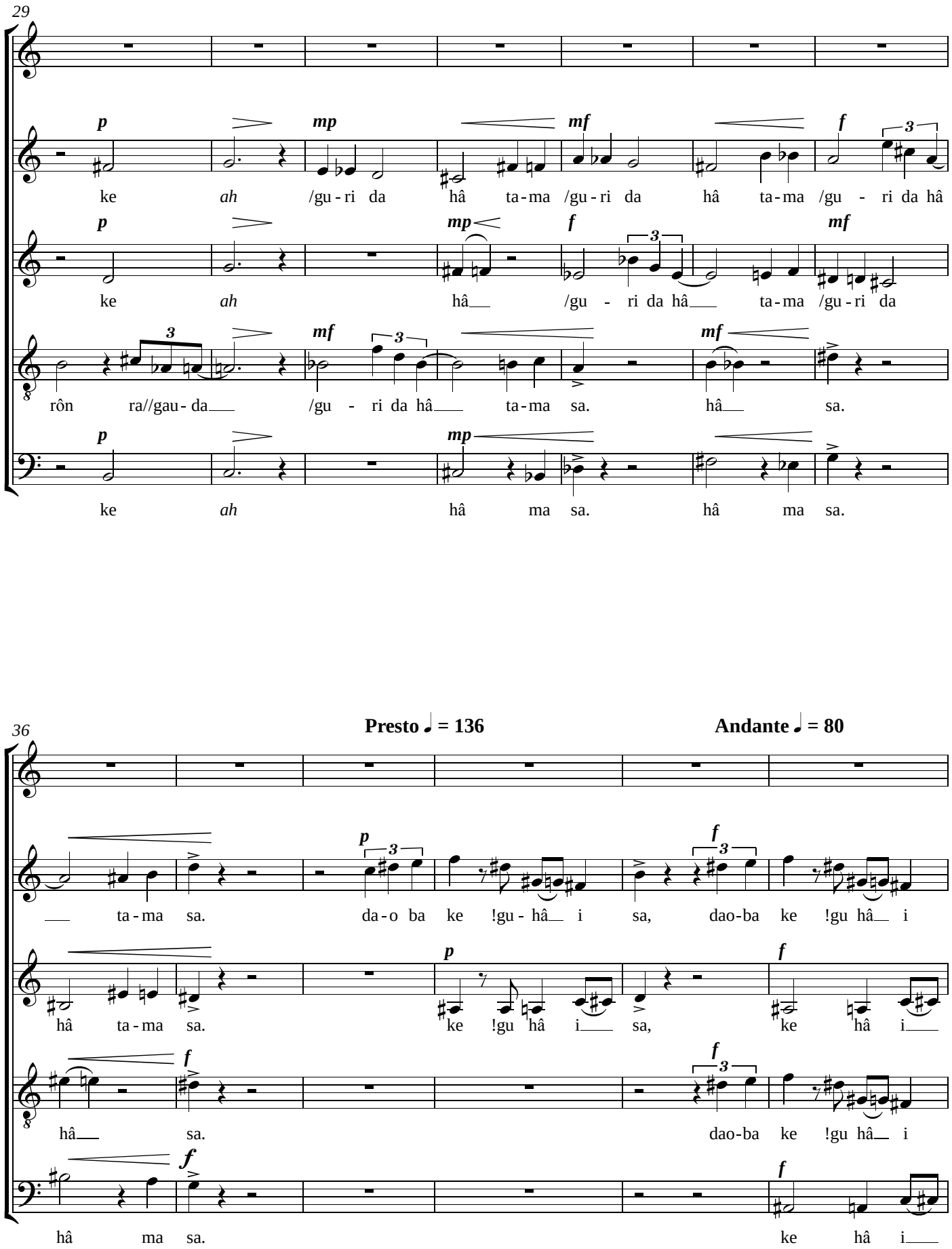
** Low C only if capable (can be very soft). Voices not singing low C should be spread so that two thirds sing the higher C and one third sing G.

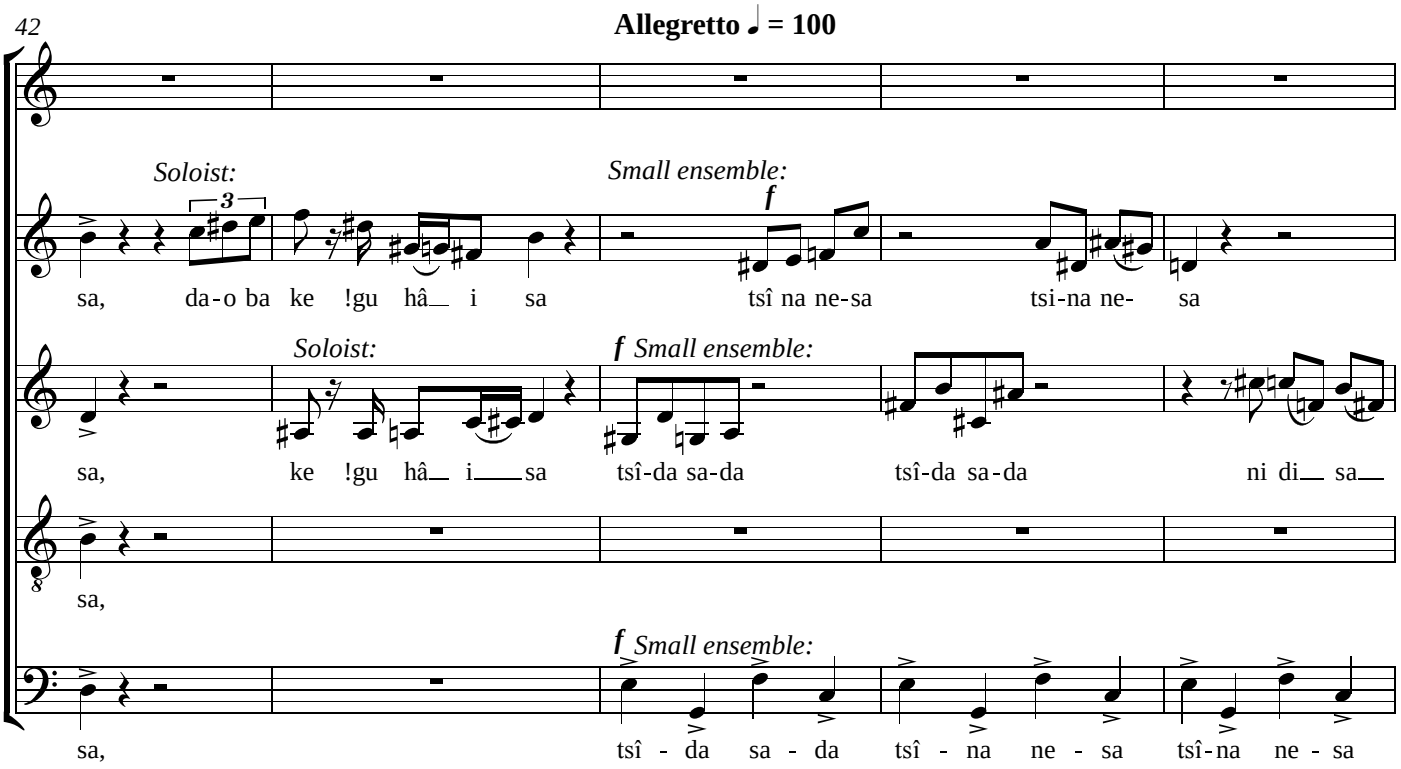

4
9 10 11 12 12 11 10 9 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8
mp
sa ra /hai
Kha-mab ke !Khub
//ôa - ba

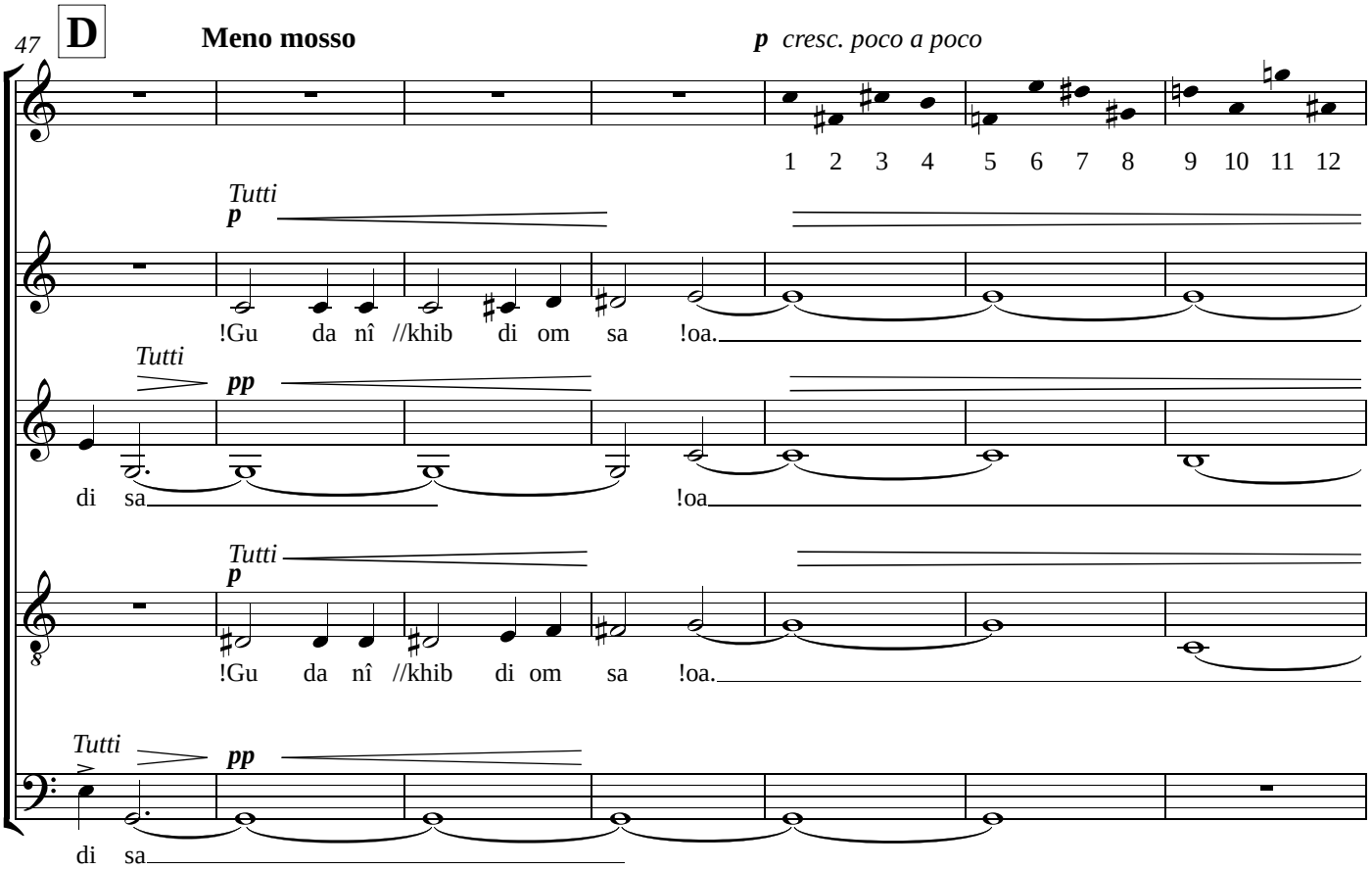

B
10
1.
2.
9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 9 10 11 12
mp
Hii
Hii
mp
Ha
(ten. 2 only)
sa-da /kha hâ !Khae nas tsin !nâ.

16
accel.
C
Allegro ♩ = 120
mf
/Ga - mi - rôn
ra//gau - da
p
ke
ah
Ho
Huh


23
mf
mp
f
/gu - ri da hâ ta - ma sa.
/Nî khoe - i sa - da ais ai ne
/gu - ri da hâ ta - ma sa.
i sa - da ne
hâ sa.
i sa - da ne
/Ga - mi
hâ ma sa.
i sa - da ne


29
p
mp
mf
f
ke ah /gu - ri da hâ ta - ma /gu - ri da hâ ta - ma /gu - ri da hâ
p
mp
f
mf
ke ah hâ /gu - ri da hâ ta - ma /gu - ri da
mf
mf
rôn ra//gau - da /gu - ri da hâ ta - ma sa. hâ sa.
p
mp
ke ah hâ ma sa. hâ ma sa.
36
Presto ♩ = 136
Andante ♩ = 80
p
f
ta - ma sa. da - o ba ke !gu - hâ i sa, dao - ba ke !gu hâ i
hâ ta - ma sa. ke !gu hâ i sa, ke hâ i
f
hâ sa. dao - ba ke !gu hâ i
f
hâ ma sa. ke hâ i


42
Allegretto ♩ = 100
Soloist:
Small ensemble:
f
sa, da-o ba ke !gu hâ i sa tsî na ne-sa tsi-na ne- sa
Soloist:
f Small ensemble:
sa, ke !gu hâ i sa tsî-da sa-da tsî-da sa-da ni di sa
sa,
f Small ensemble:
sa, tsî - da sa - da tsî - na ne - sa tsî-na ne - sa


47
D
Meno mosso
p cresc. poco a poco
1 2 3 4 5 6 7 8 9 10 11 12
Tutti
p
!Gu da nî //khib di om sa !oa.
Tutti
pp
di sa !oa
Tutti
p
!Gu da nî //khib di om sa !oa.
Tutti
pp
di sa

ROCKS:

Allegretto ♩ = 100

54 **E** *decresc. poco a poco*

12 11 10 9 8 7 6 5 4 3 2 1

pp *mf*

zzoo↔eee*

pp *p* *mf*

zzoo↔eee*

pp *mp*

zzoo↔eee*

f *sim.*

‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he

** 'Choking,' 'scorching' or wind sound, change vowel individually ad. lib.*

61 **F**

p

/Uin ke ho - a tse - sa so-res xa ra ‡hu - wi - he.

p

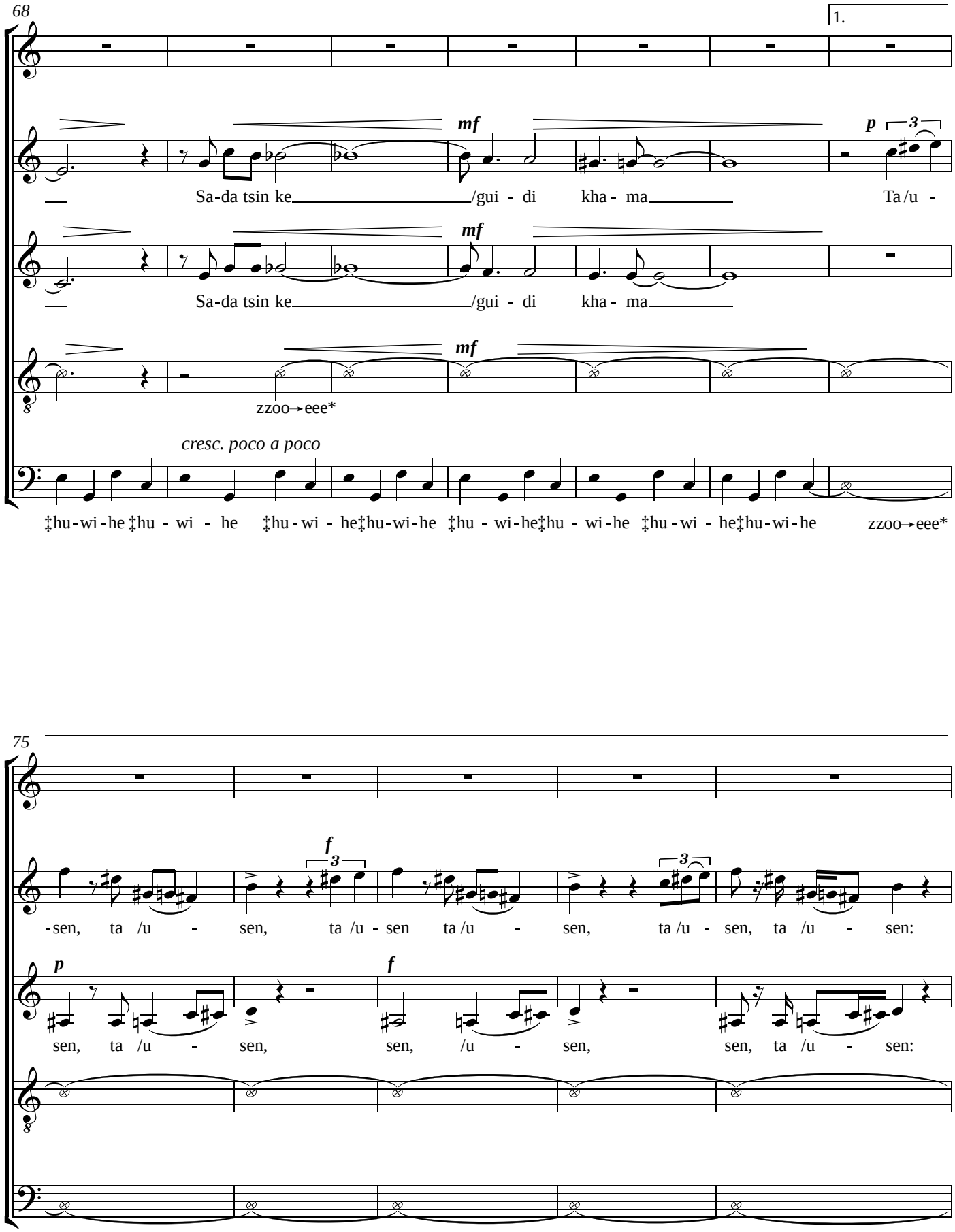
/Uin ke ho - a tse - sa so-res xa ra ‡hu - wi - he.

p

zzoo↔eee*

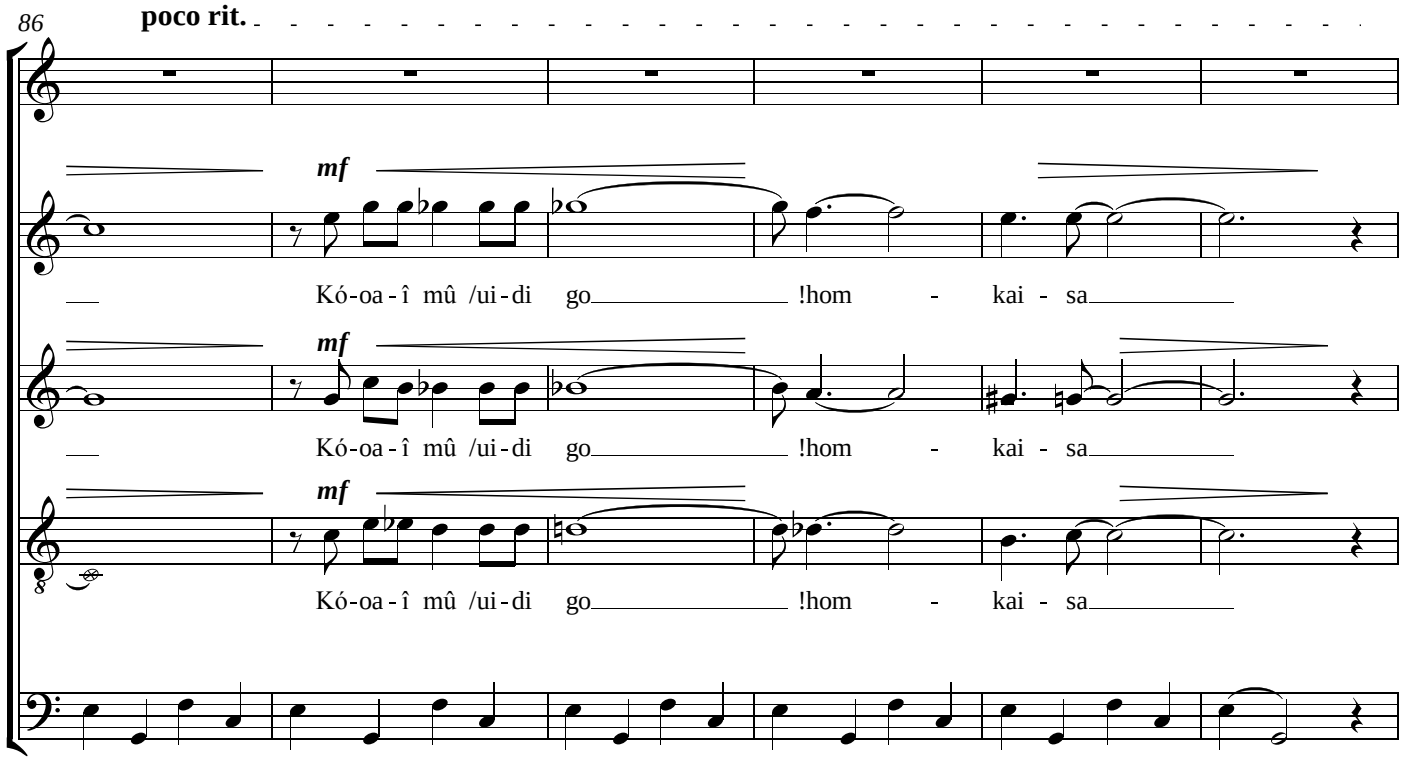
mp *sim.*

‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he


68
1.
mf
p
3
Sa-da tsin ke /gui - di kha - ma Ta /u -
mf
Sa-da tsin ke /gui - di kha - ma
mf
zzoo→eee*
cresc. poco a poco
‡hu-wi-he ‡hu - wi - he ‡hu-wi - he‡hu-wi-he ‡hu - wi-he‡hu - wi-he ‡hu-wi - he‡hu-wi-he zzoo→eee*

75
f
3
-sen, ta /u - sen, ta /u - sen ta /u - sen, ta /u - sen, ta /u - sen:
p
f
sen, ta /u - sen, sen, /u - sen, sen, ta /u - sen:

80
2.
f
3
mp
!gai_ xun !go - a-xa xui - ge!
ra‡hu - wi- he.
ui-da hâs ko - se.
f
mp
xun !go - a-xa xui - ge!
ra‡hu - wi- he.
ui-da hâs ko - se.
ge! ‡hu - wi - he‡hu - wi-he‡hu-wi - he ‡hu - wi-he ‡hu-wi - he‡hu-


86
poco rit.
mf
Kó-oa - î mû /ui - di go
!hom - kai - sa
mf
Kó-oa - î mû /ui - di go
!hom - kai - sa
mf
Kó-oa - î mû /ui - di go
!hom - kai - sa
wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi-

92 **G** ♩ = **80**

rhythm approx. (ad. lib.)

p *cresc.*

1 2 3 4 5 6 7 8 9 10 11 12

f ***mp*** *decresc. poco a poco*

//î - bai da mâ ba.

f ***mp*** *decresc. poco a poco*

//î - bai da mâ ba.

f ***mp*** *decresc. poco a poco*

//î - bai da mâ ba. ba.

f ***mp*** *decresc. poco a poco*

//î bai da mâ ** ba. ba.

** Low C only if capable.

98 *decresc. poco a poco* hold notes ----------

12 11 10 9 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 9 10 11 12

p

***hmmm

p

***hmmm

p

***hmmm

p

***hmmm

*** Change from "aaa" to "hmmm" individually *ad. lib.*

BENGUELA

SUITE

In five movements

FOR

ALTO RECORDER

(optional bass recorder in movements three and five)

STRING QUARTET:

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

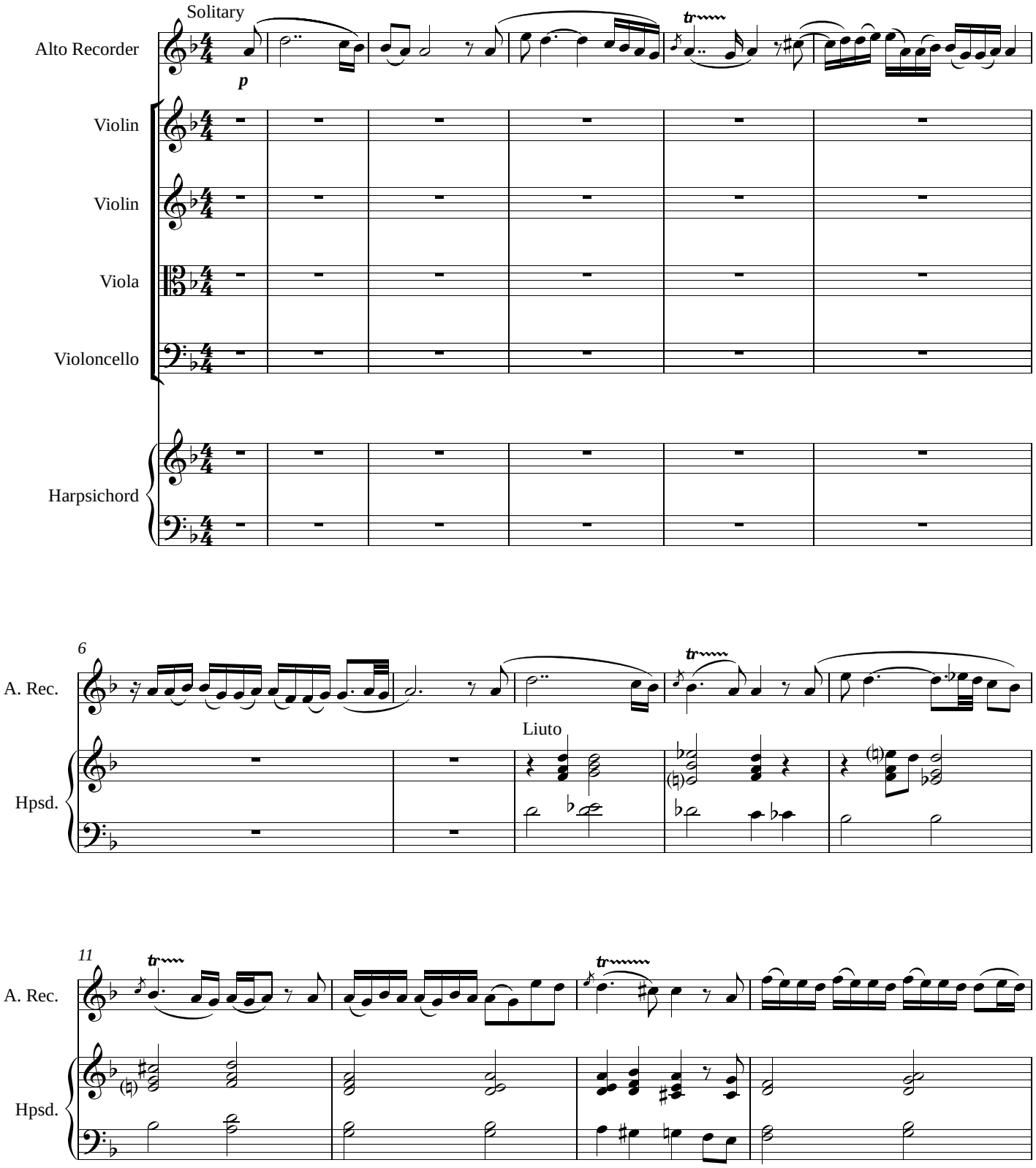
and

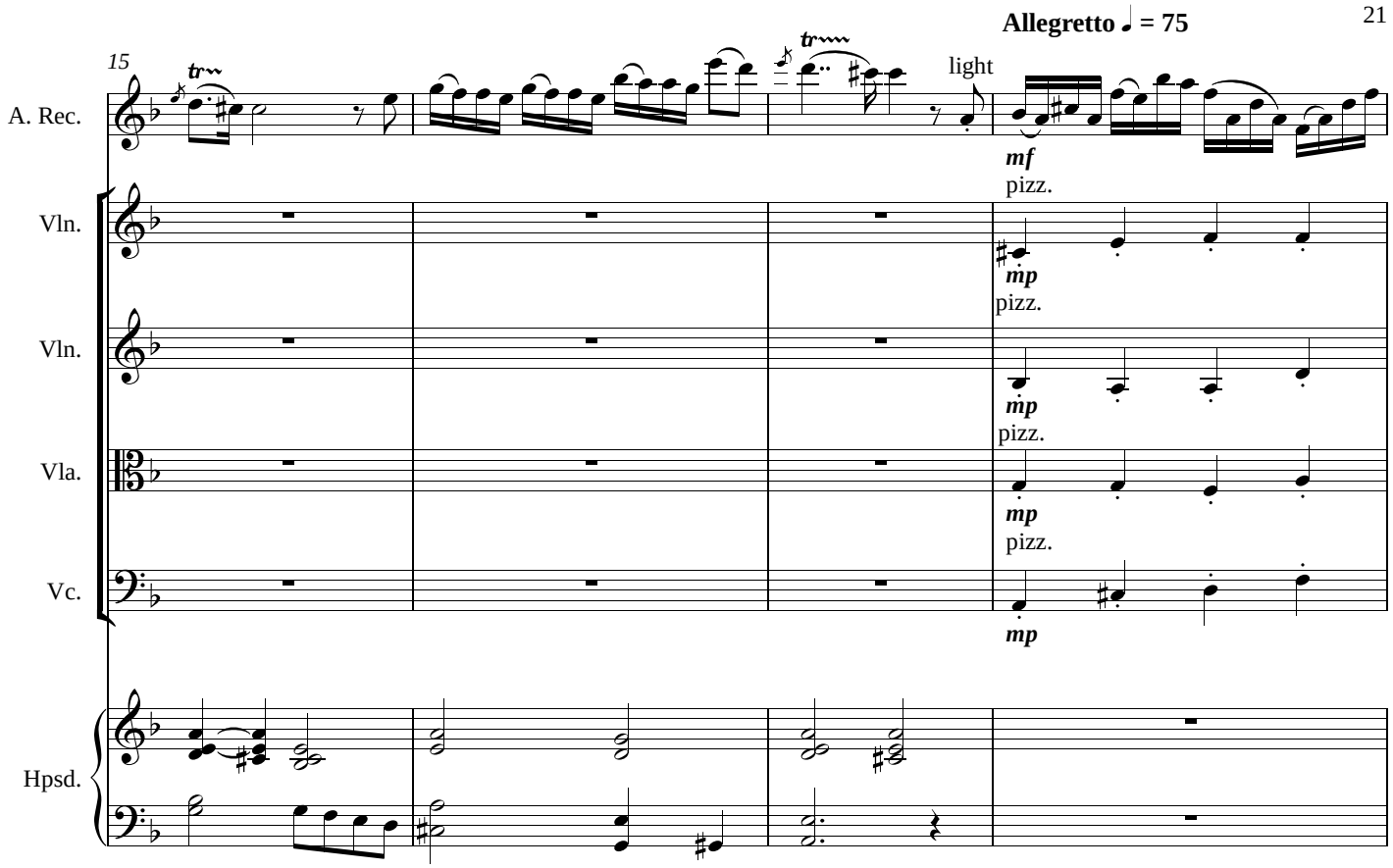
HARPSICHORD (with 8', 4' and 8' lute/mutable registers)

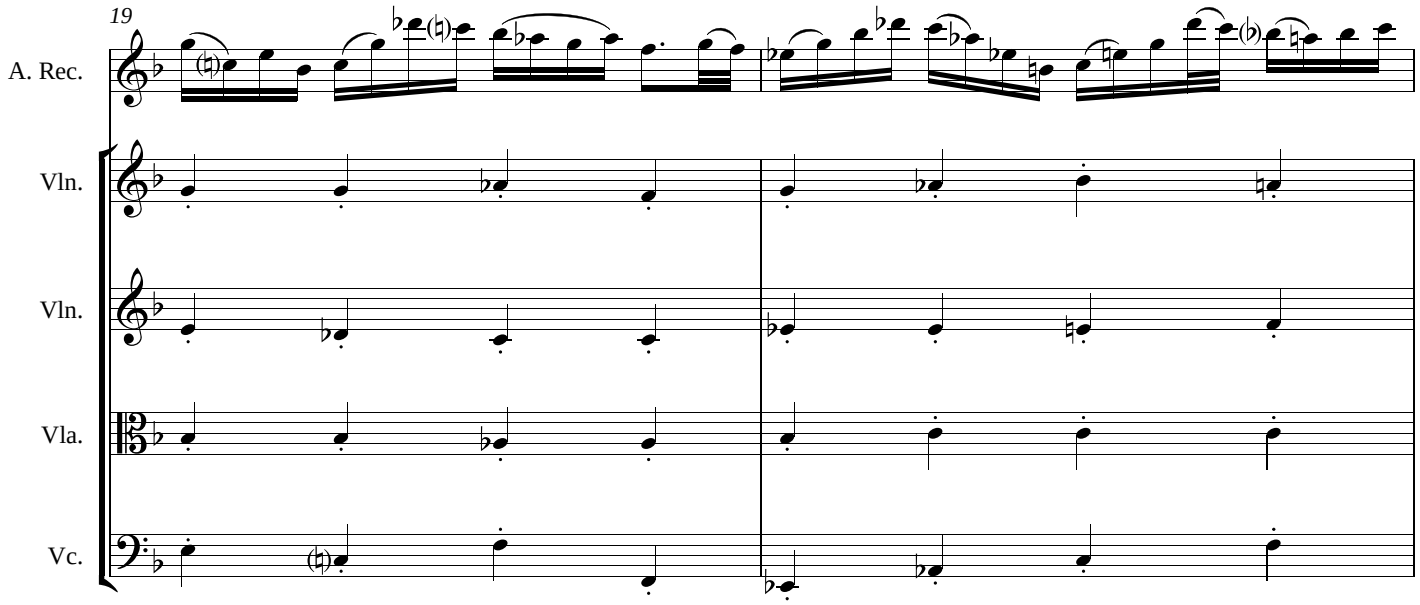
Benguela Suite

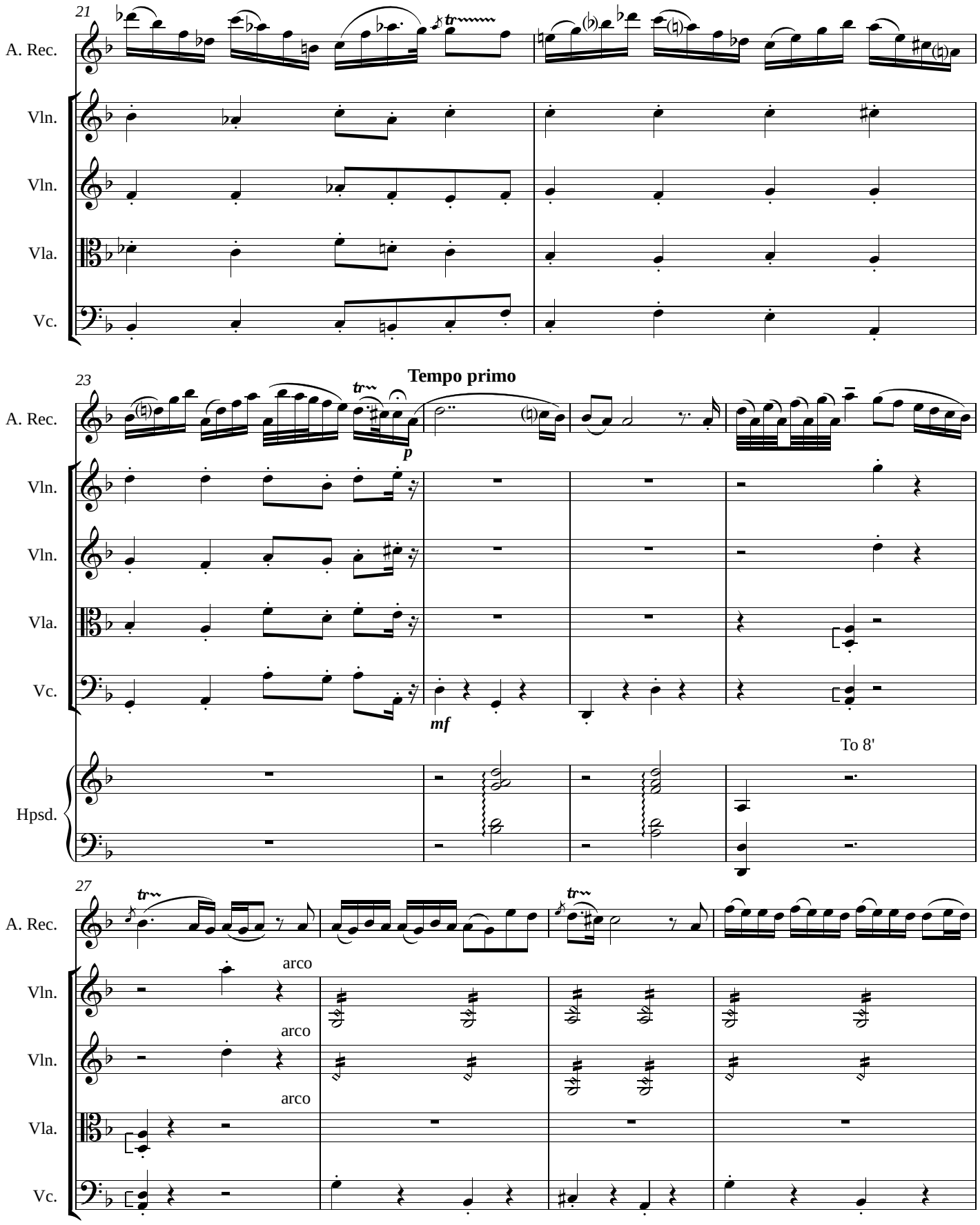
1. Largo

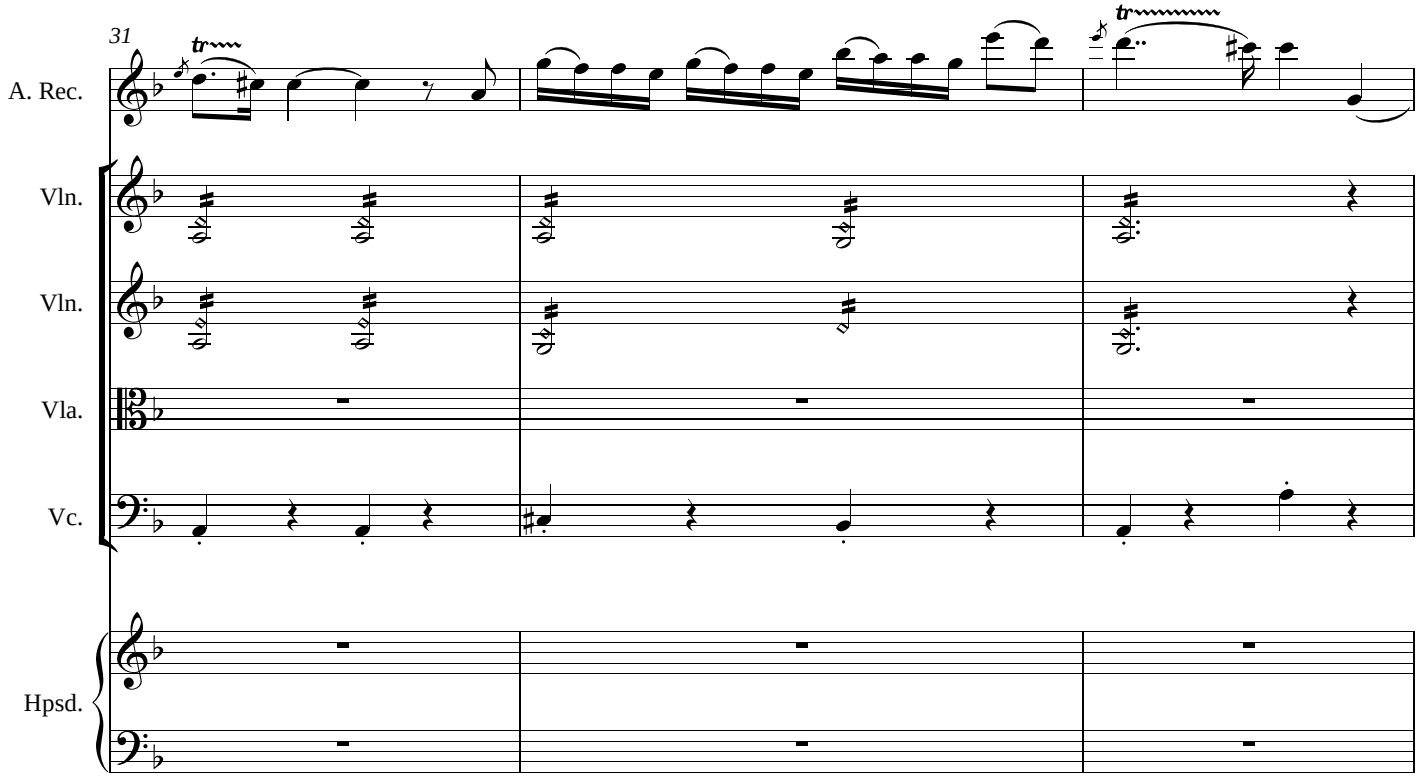
Tempo rubato ♩ = +/- **60**

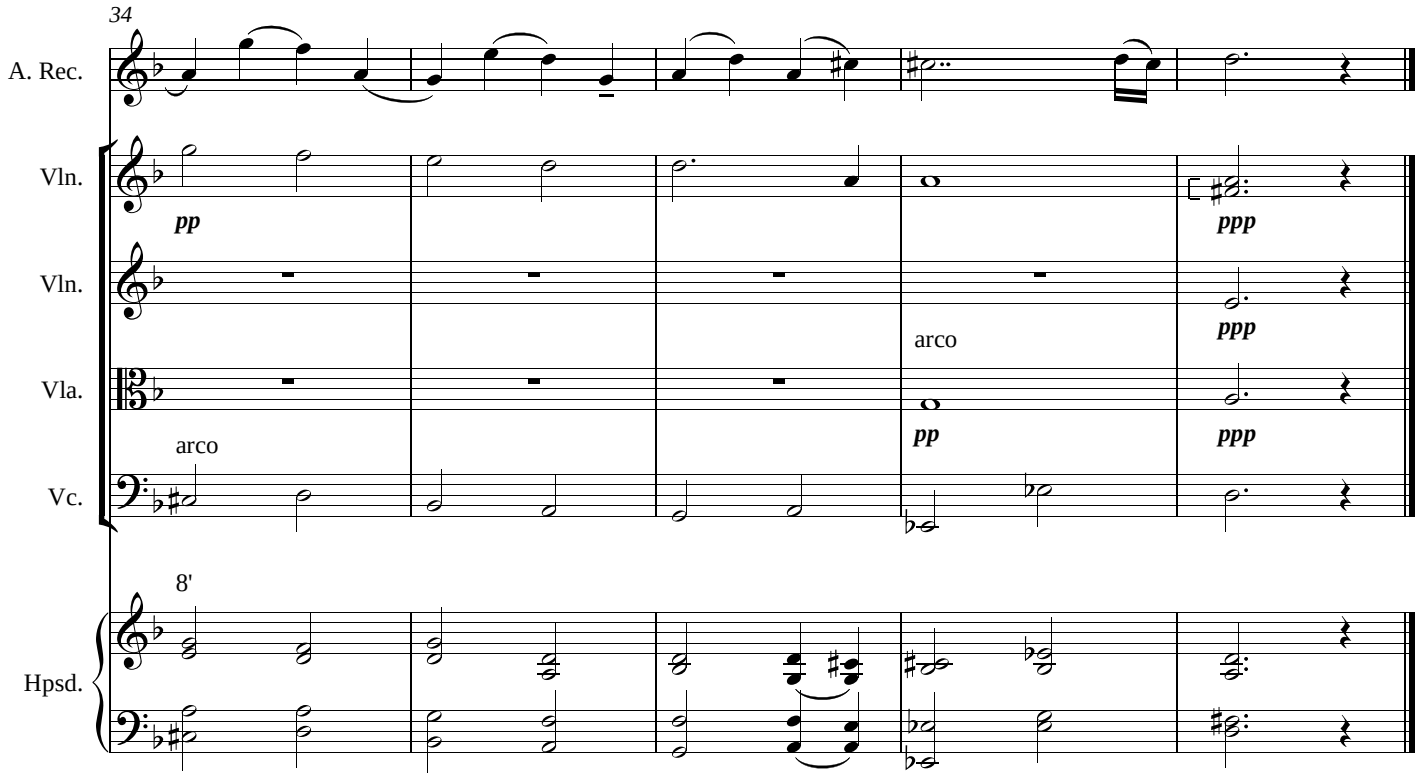



Allegretto ♩ = 75
15
A. Rec.
light
mf
pizz.
Vln.
mp
pizz.
Vln.
mp
pizz.
Vla.
mp
pizz.
Vc.
mp
Hpsd.

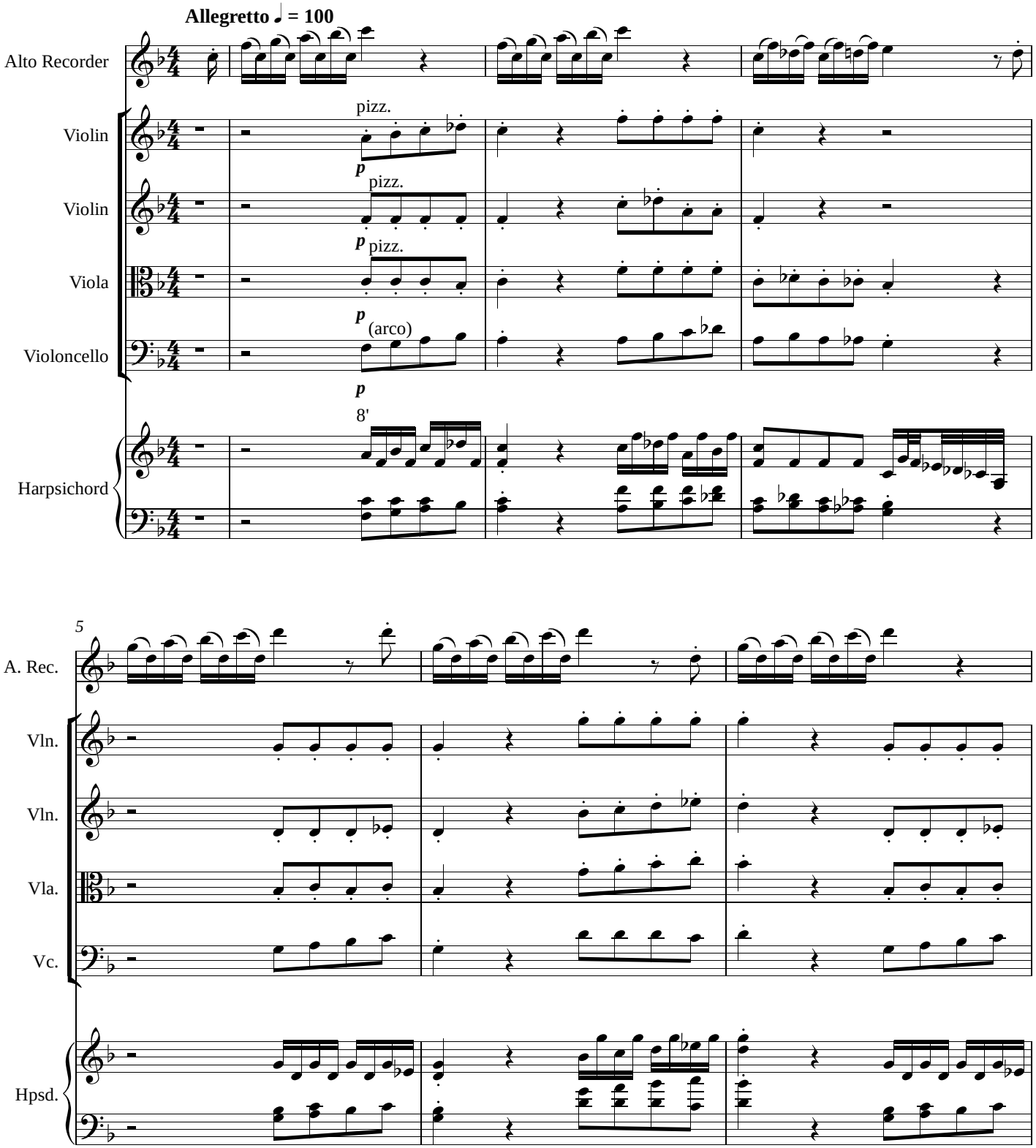

19
A. Rec.
Vln.
Vln.
Vla.
Vc.

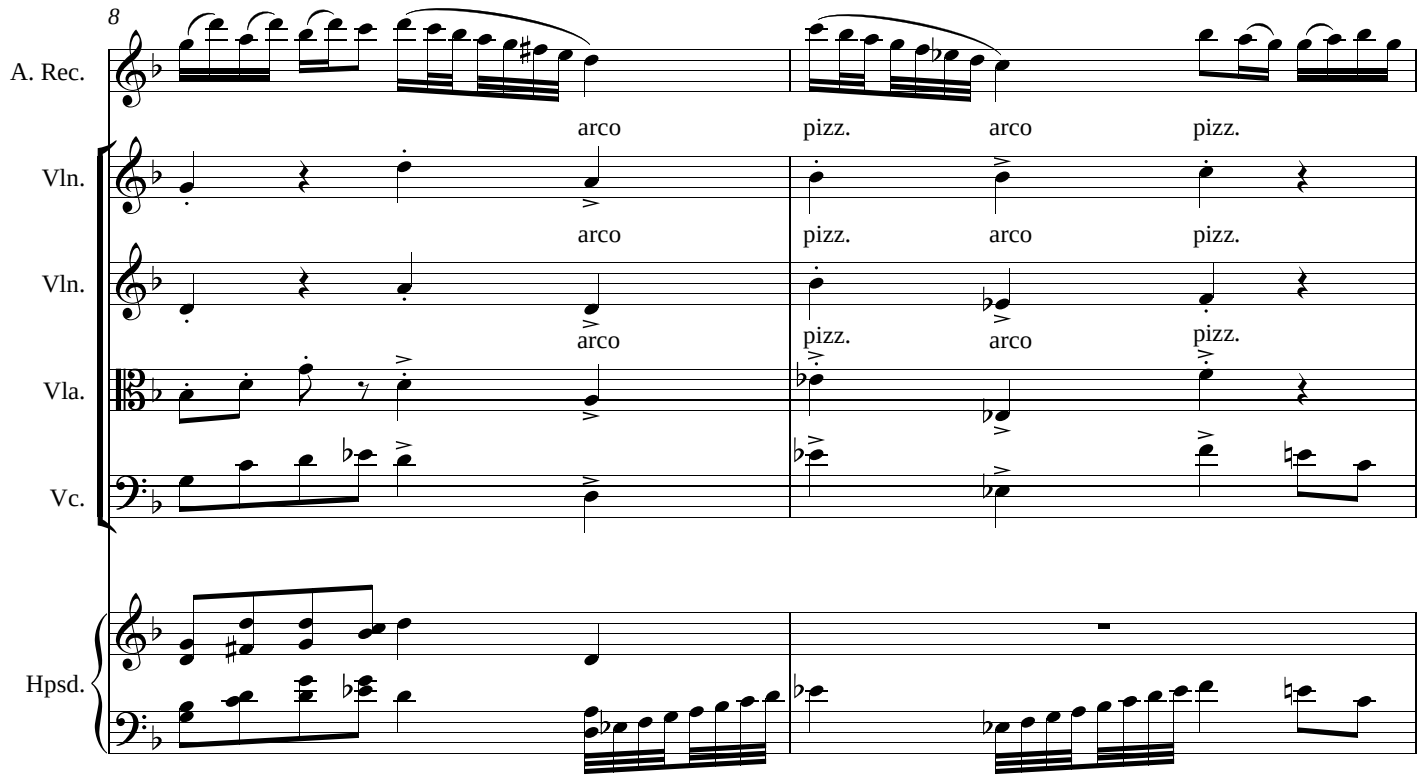

21
A. Rec.
Vln.
Vln.
Vla.
Vc.
23
Tempo primo
p
mf
To 8'
Hpsd.
27
arco
arco
arco

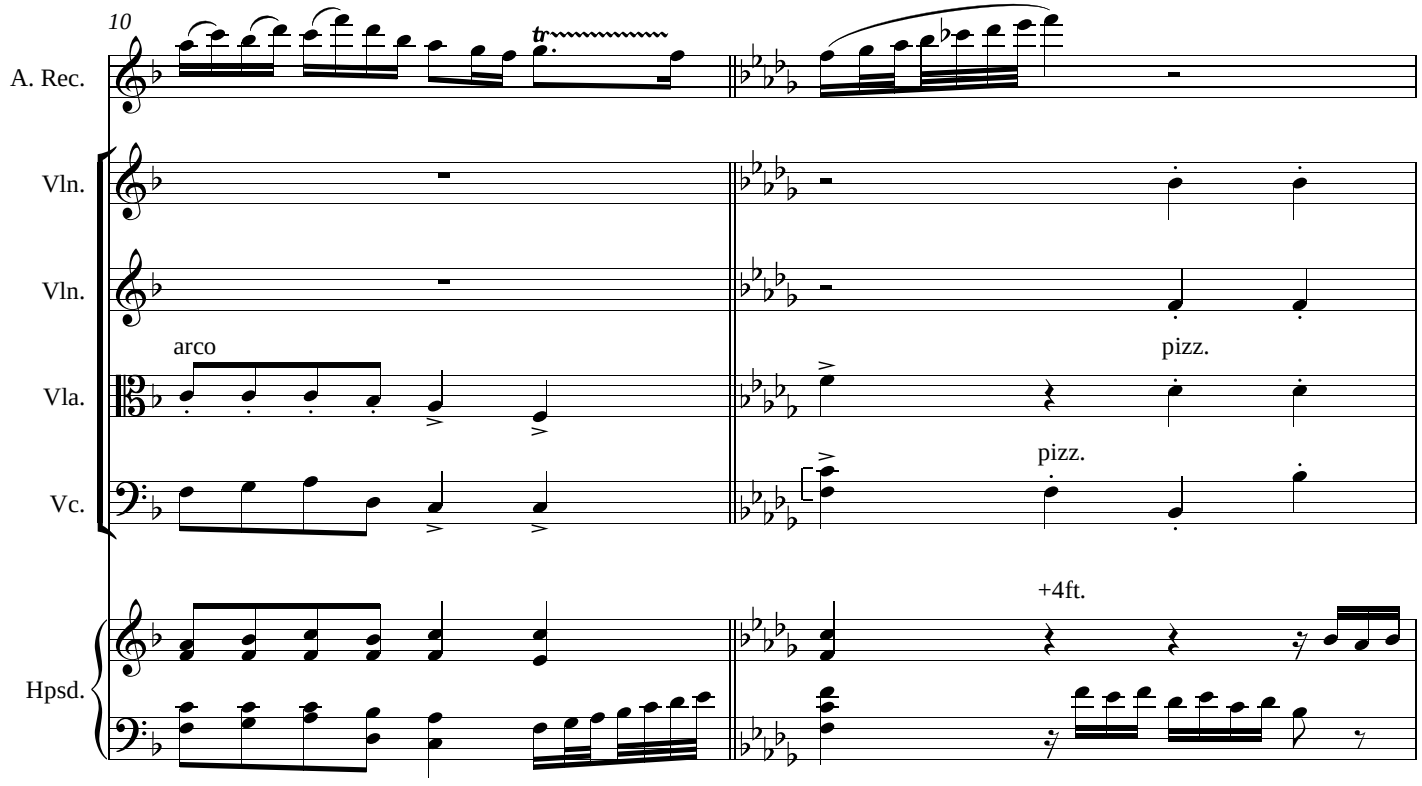

31
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.

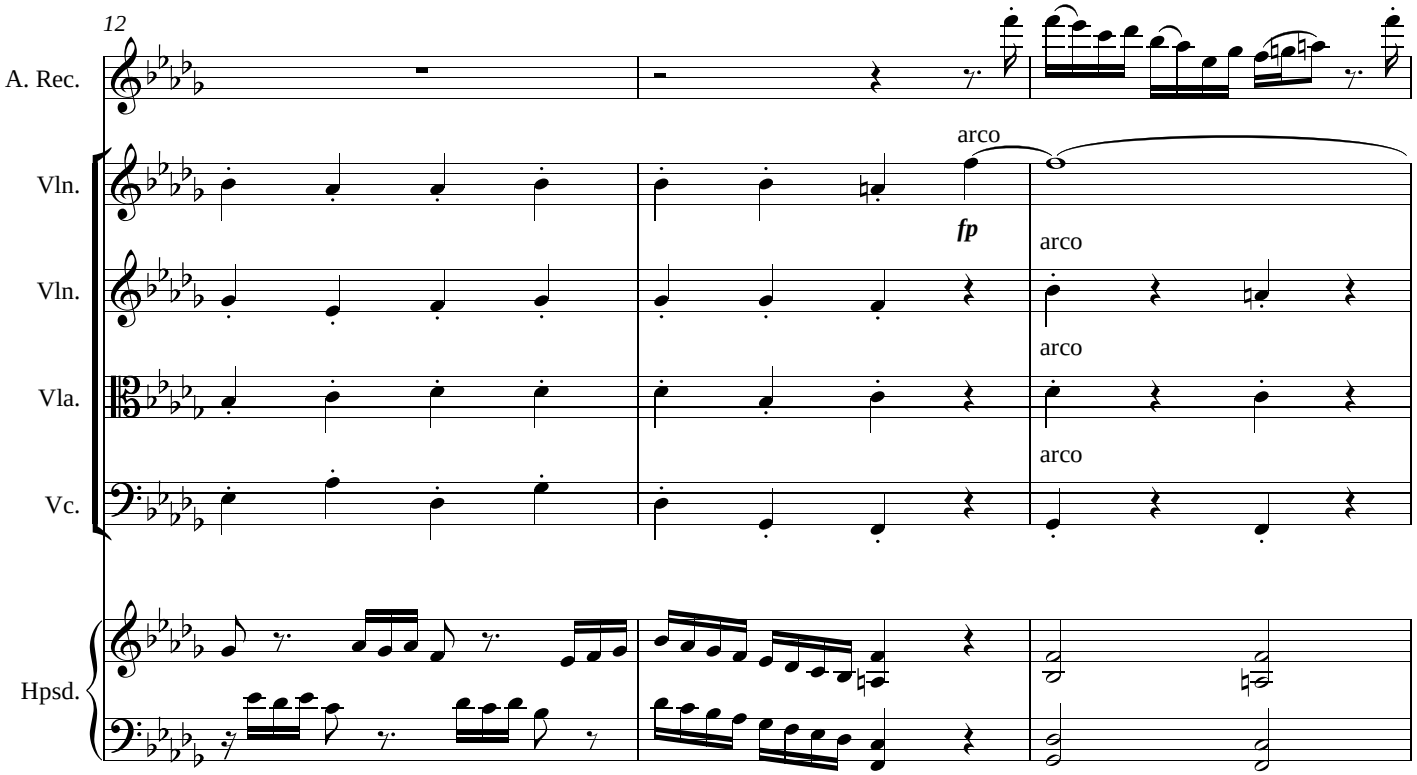

34
A. Rec.
Vln.
pp
Vln.
Vla.
arco
pp
Vc.
arco
8'
Hpsd.
ppp
ppp
ppp

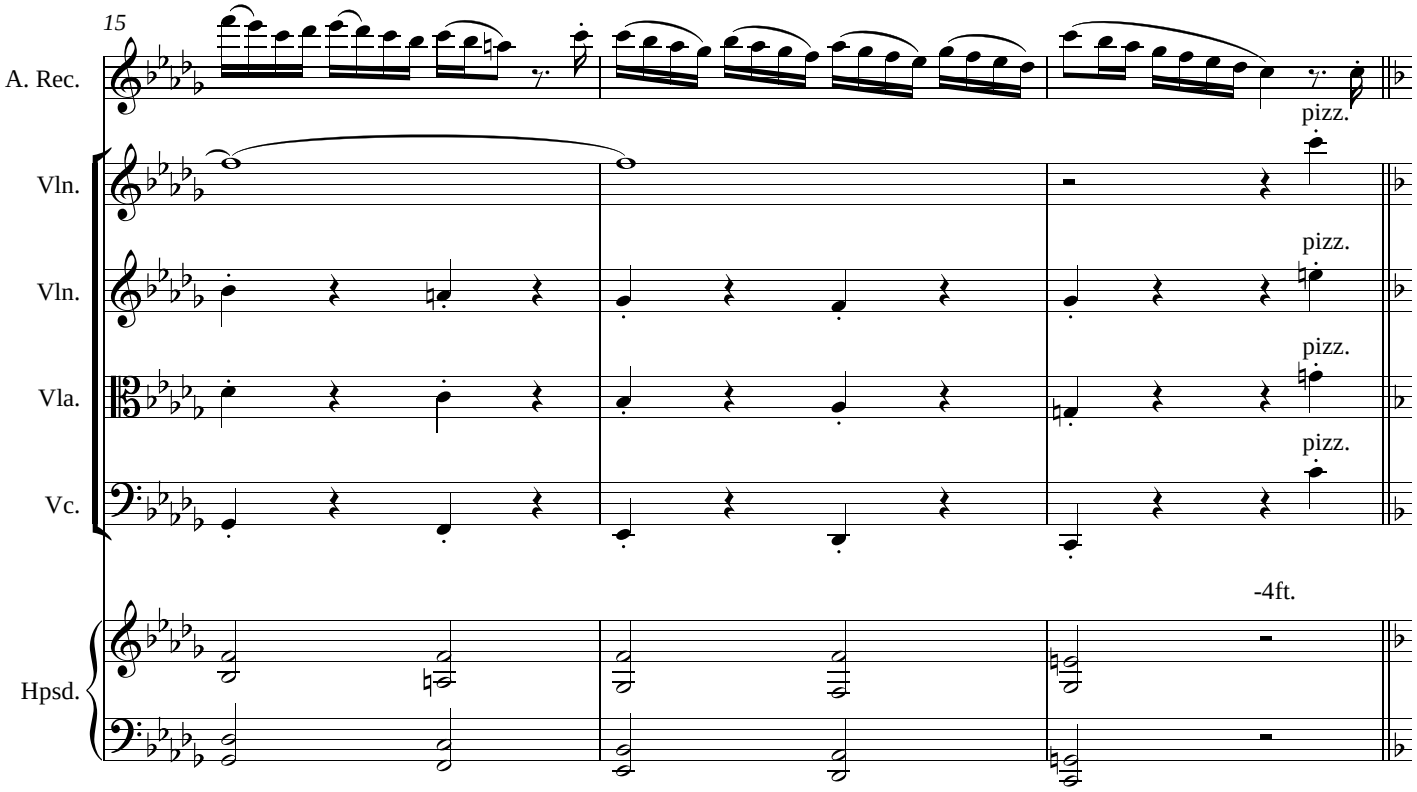
2. Allegretto

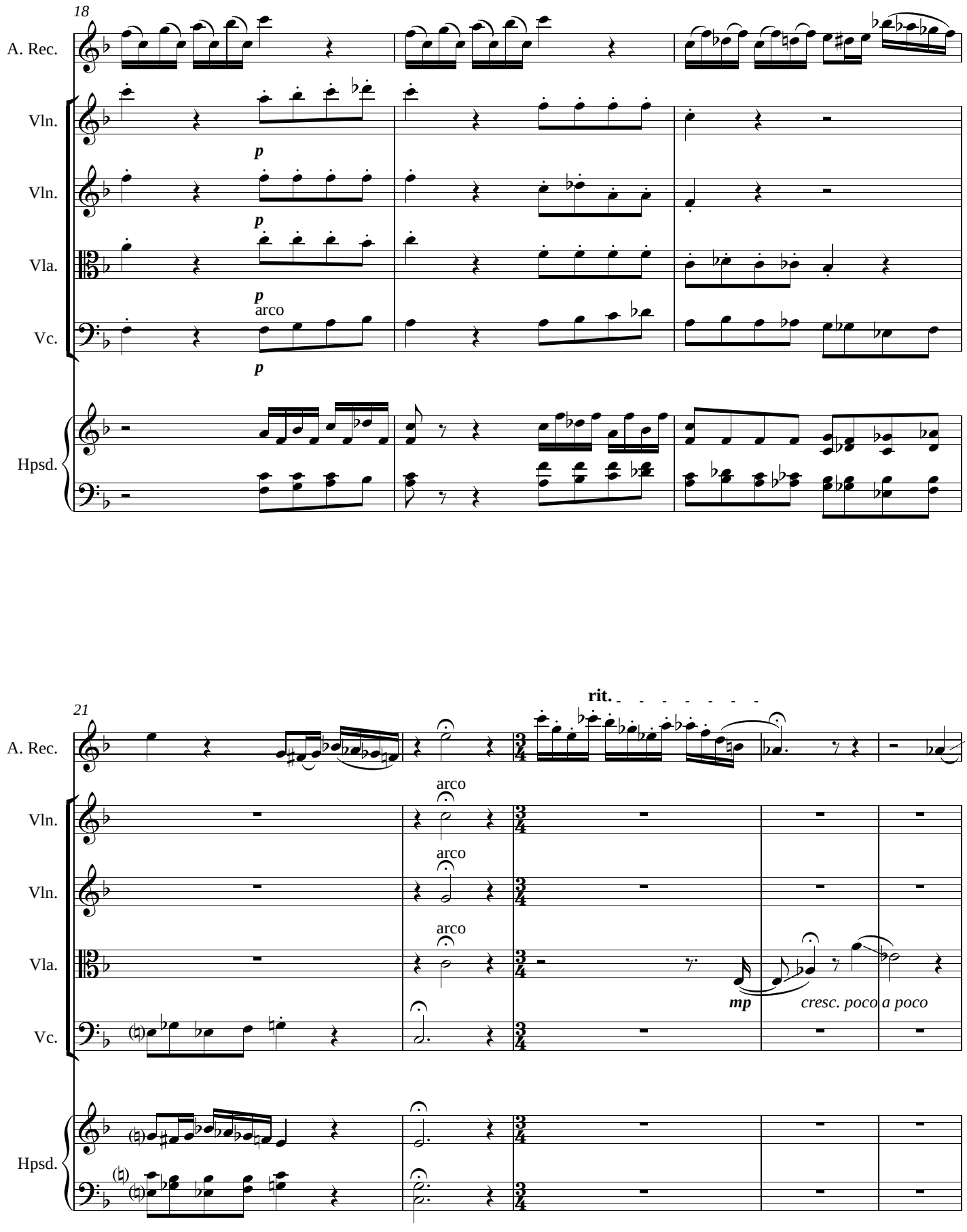


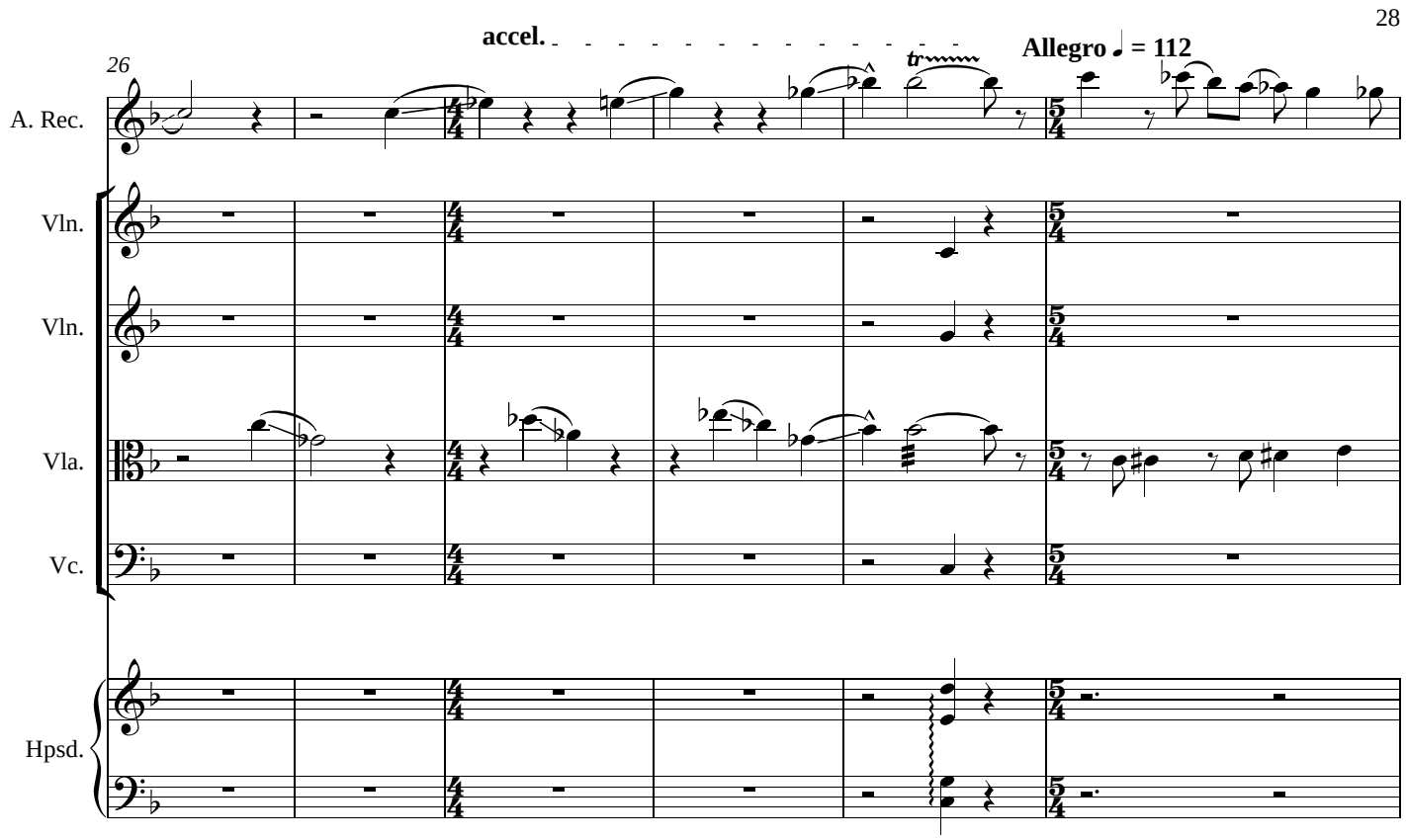

8
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.
arco
pizz.
arco
pizz.

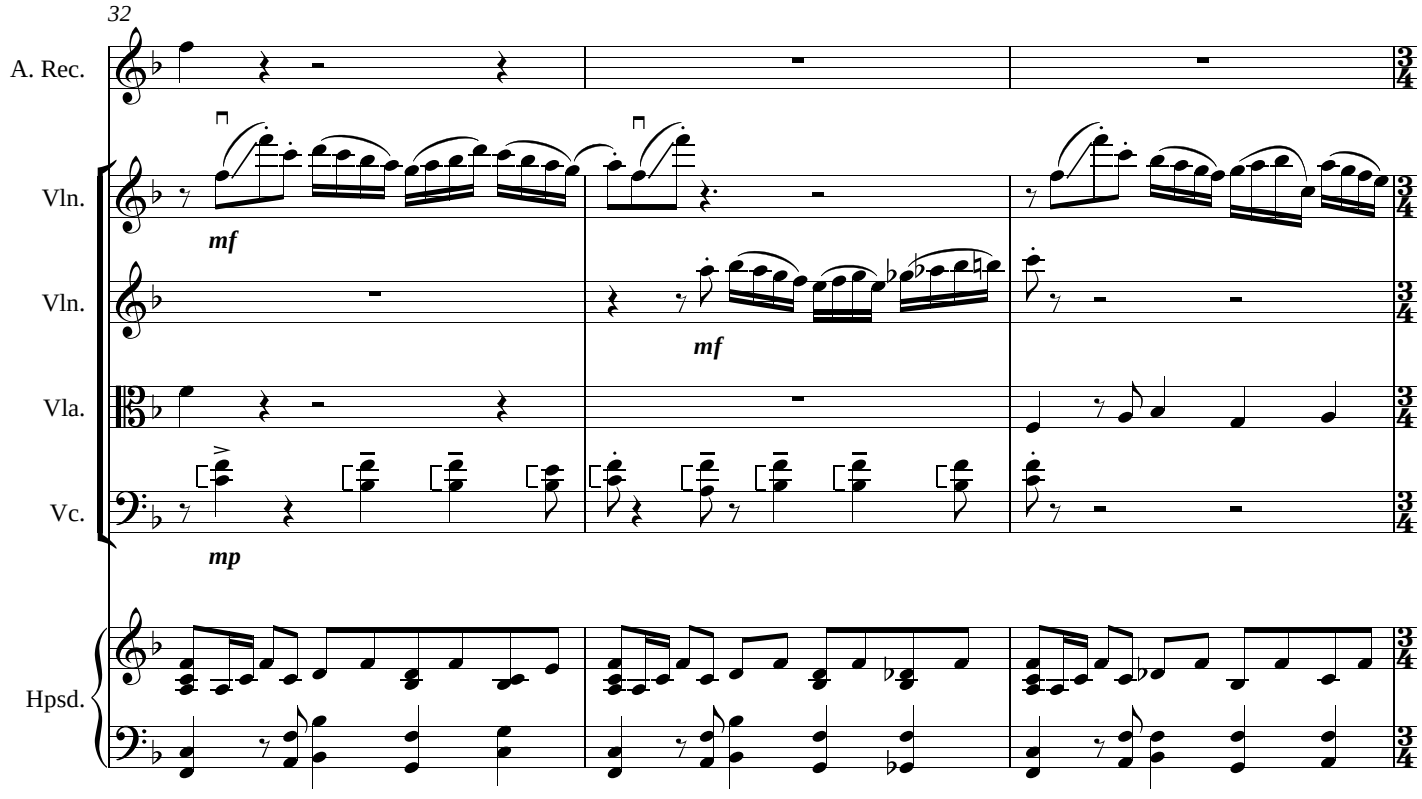

10
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.
tr
arco
pizz.
pizz.
+4ft.

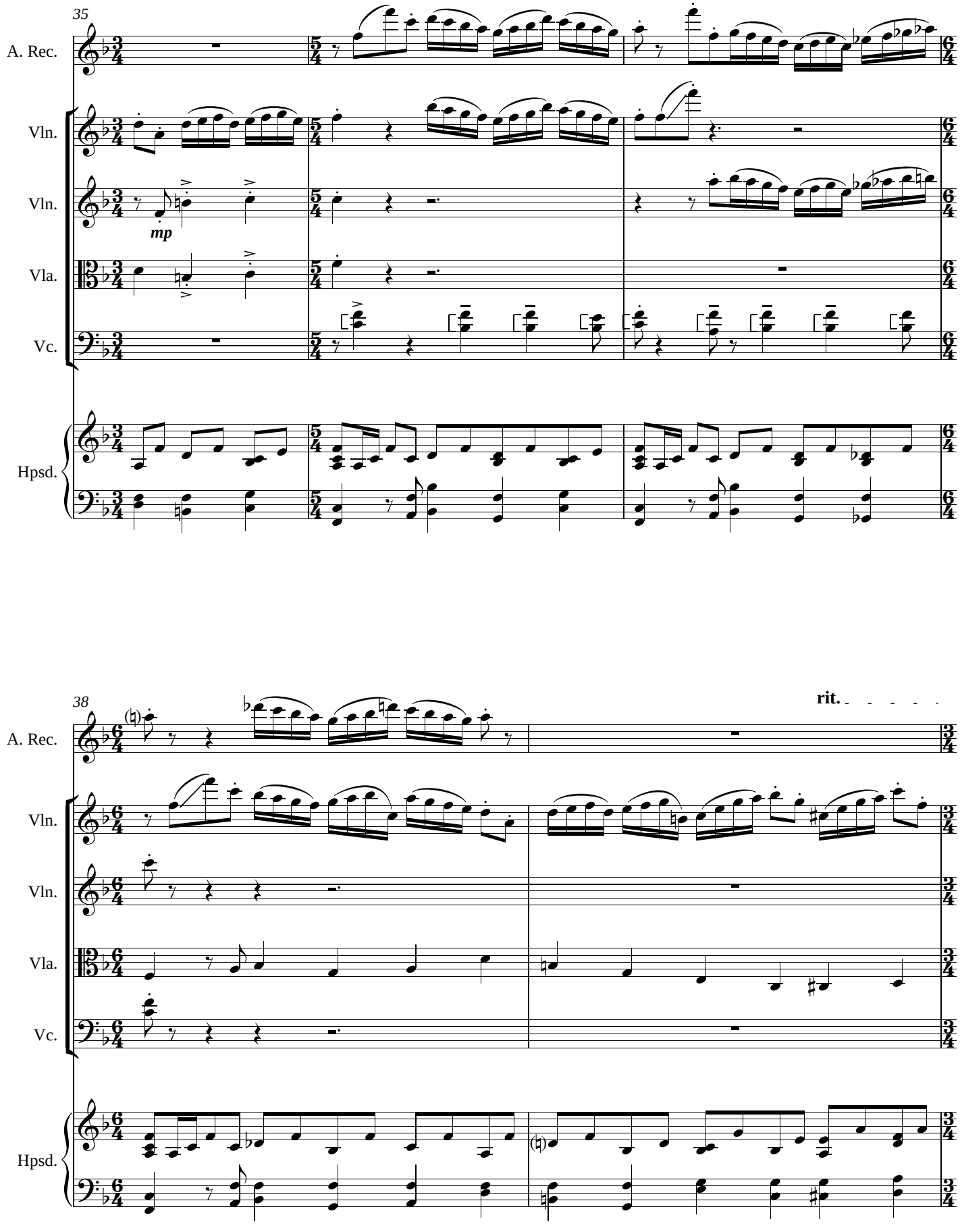

12
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.
arco
fp
arco
arco
arco

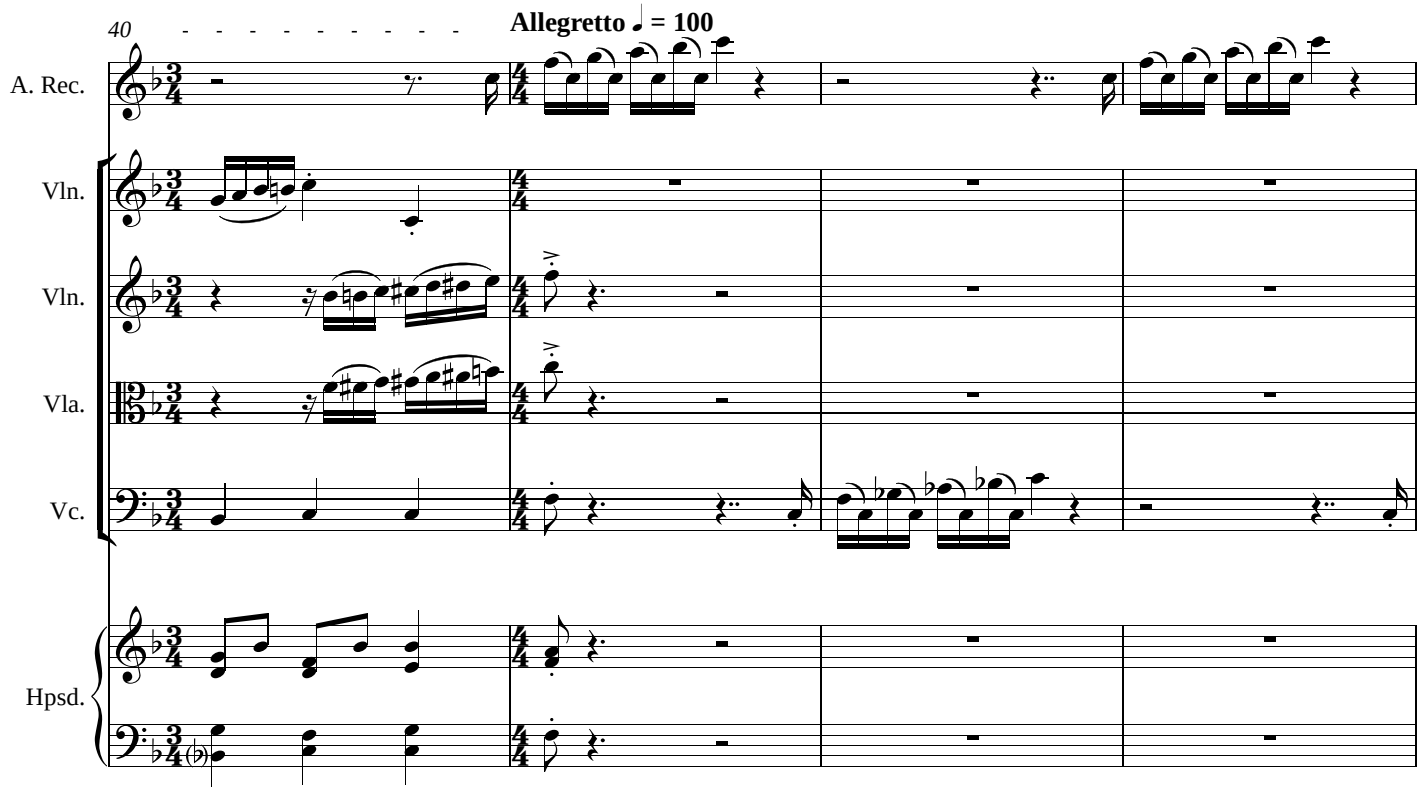

15
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.
pizz.
pizz.
pizz.
pizz.
-4ft.

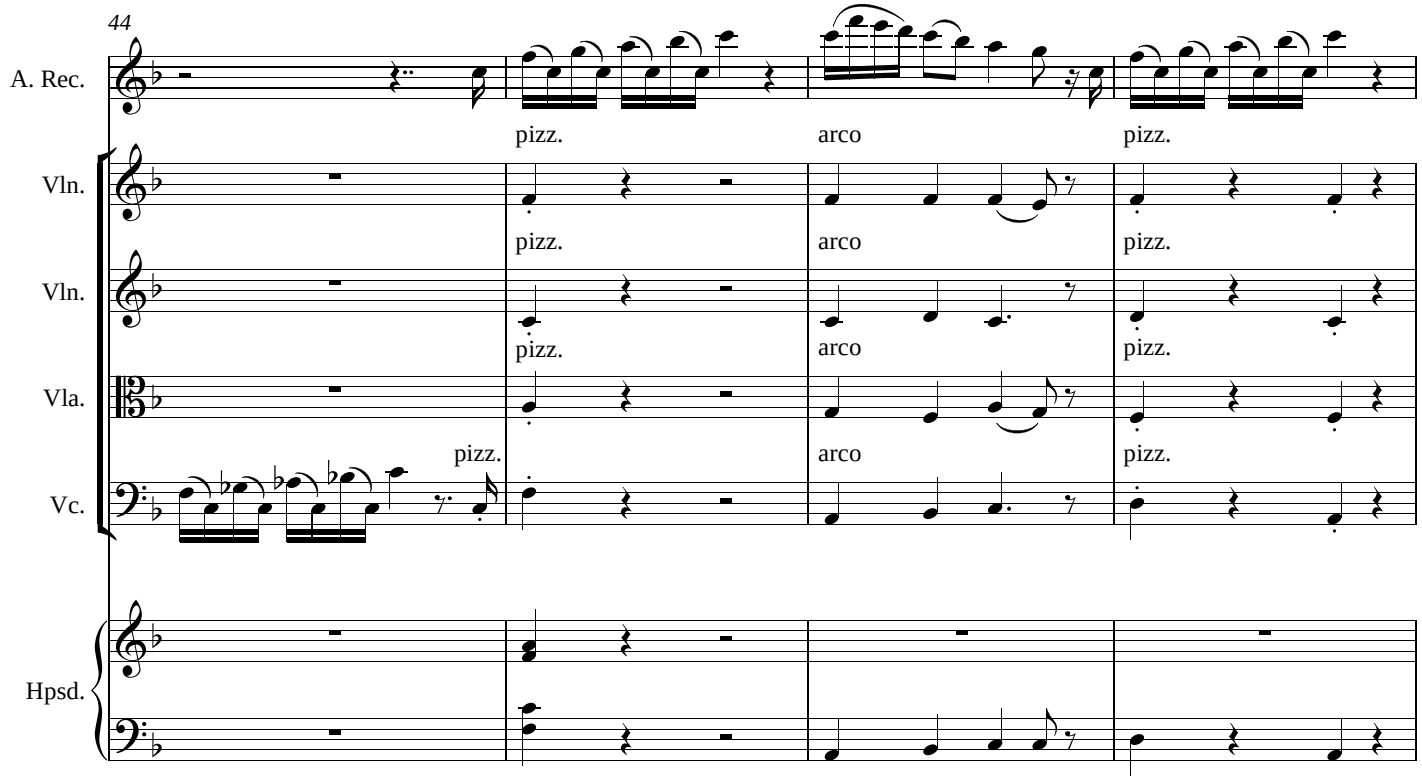

18
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.
p
p
p
arco
p
21
rit.
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.
arco
arco
arco
mp
cresc. poco a poco

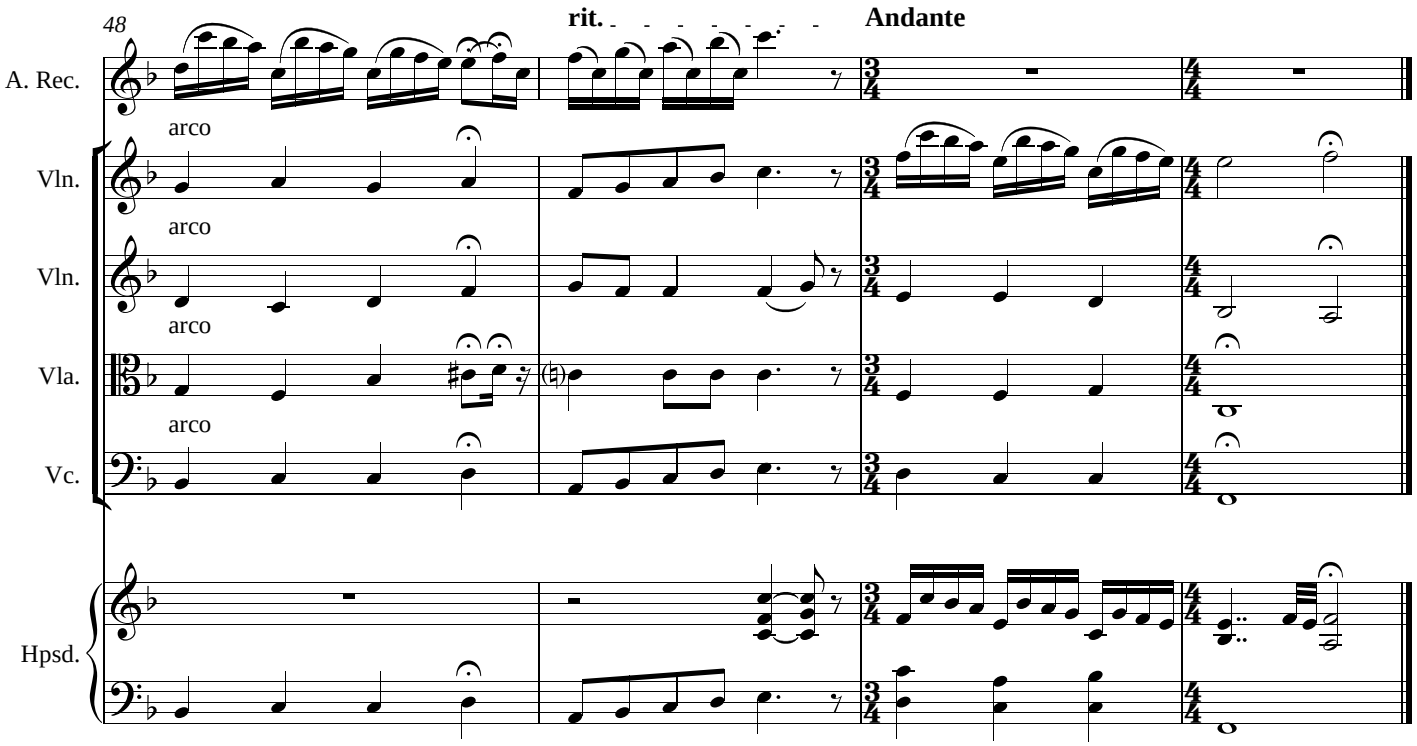

accel.
Allegro ♩ = 112
26
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.


32
A. Rec.
Vln.
mf
Vln.
mf
Vla.
Vc.
mp
Hpsd.


35
A. Rec.
Vln.
Vln.
mp
Vla.
Vc.
Hpsd.
38
rit.
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.

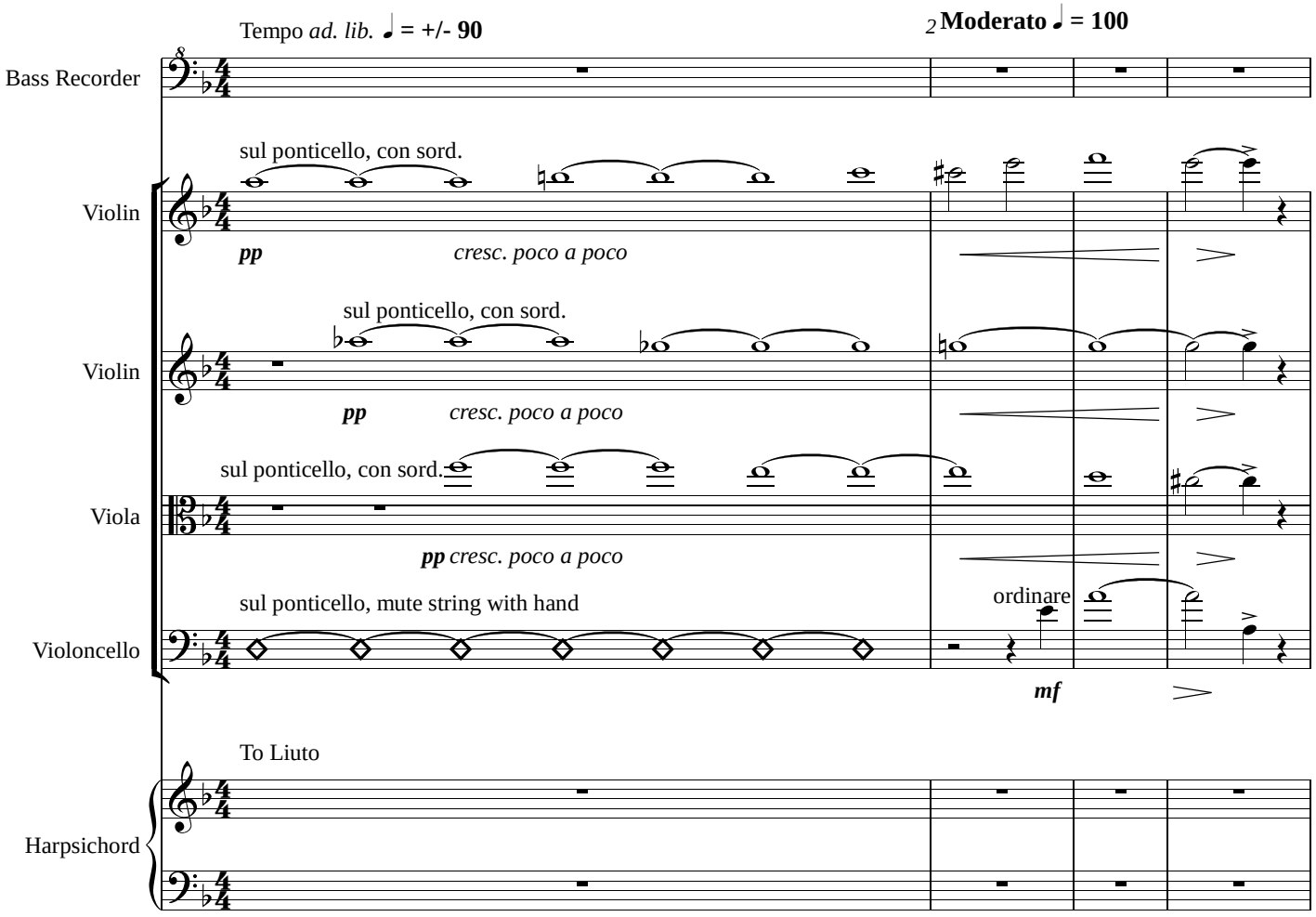

40
Allegretto ♩ = 100
A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.

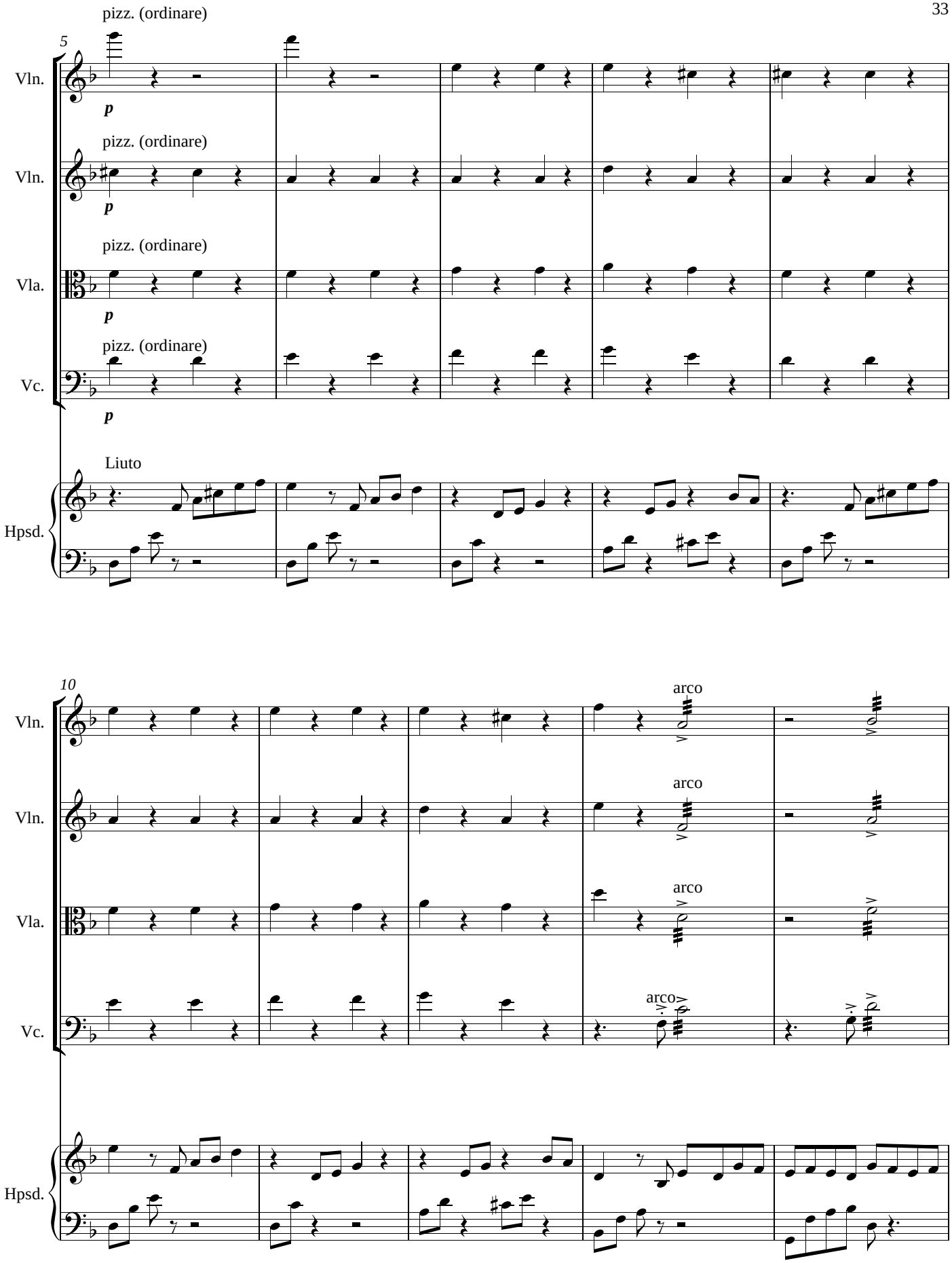

44
A. Rec.
pizz.
arco
pizz.
Vln.
pizz.
arco
pizz.
Vln.
pizz.
arco
pizz.
Vla.
pizz.
arco
pizz.
Vc.
Hpsd.

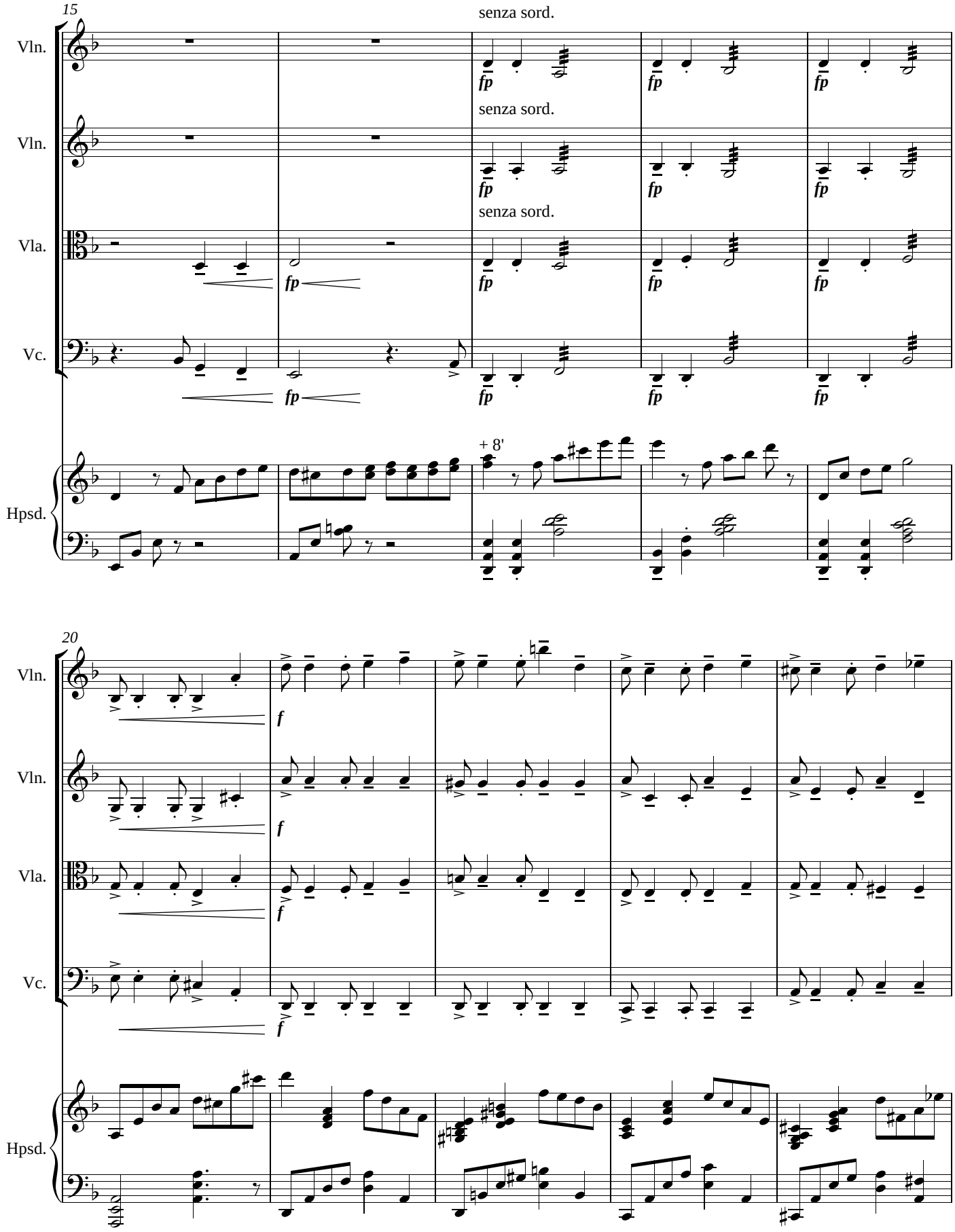

48
rit.
Andante
A. Rec.
arco
Vln.
arco
Vln.
arco
Vla.
arco
Vc.
Hpsd.

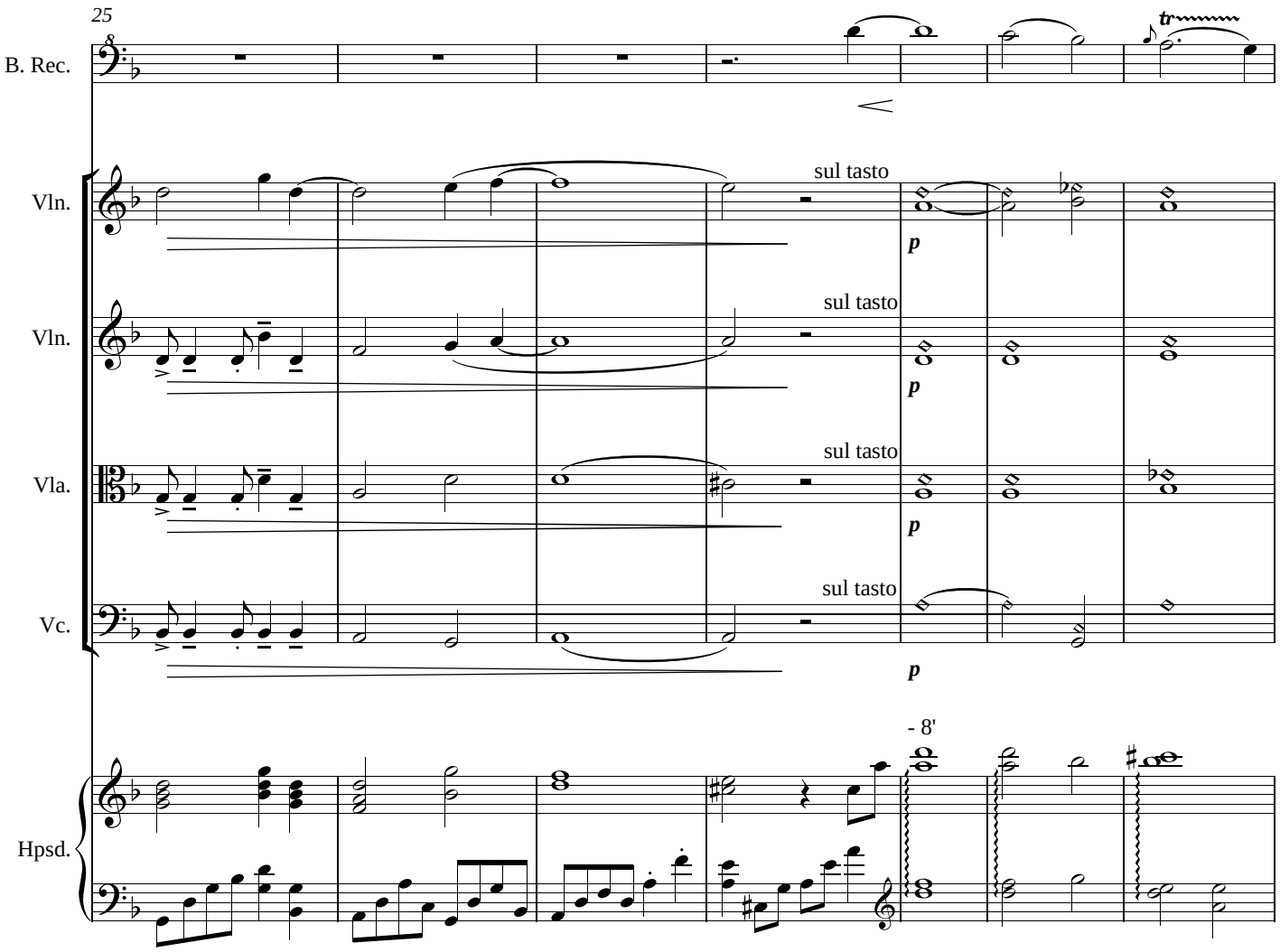
3. Moderato

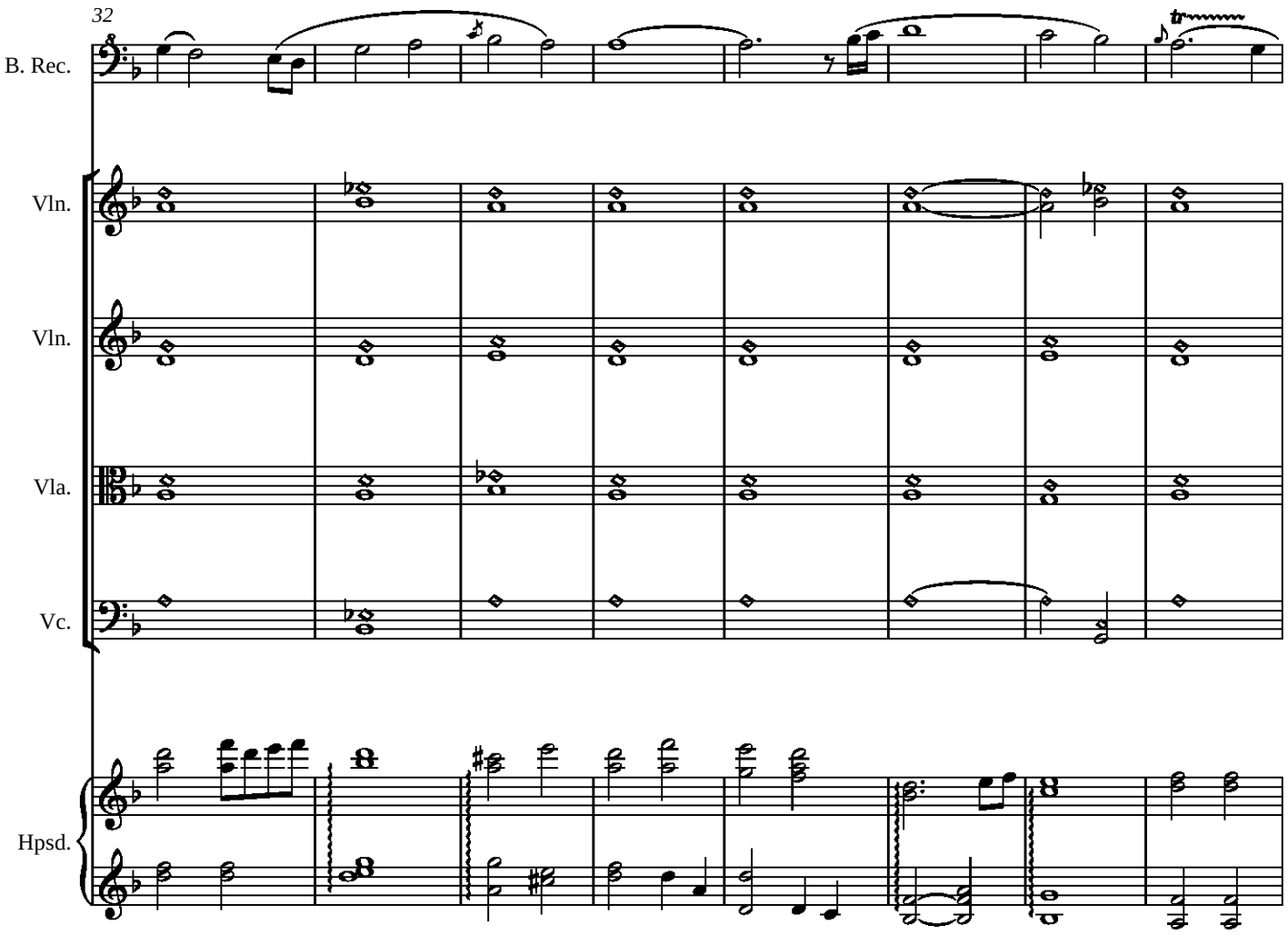
Jacus Krige

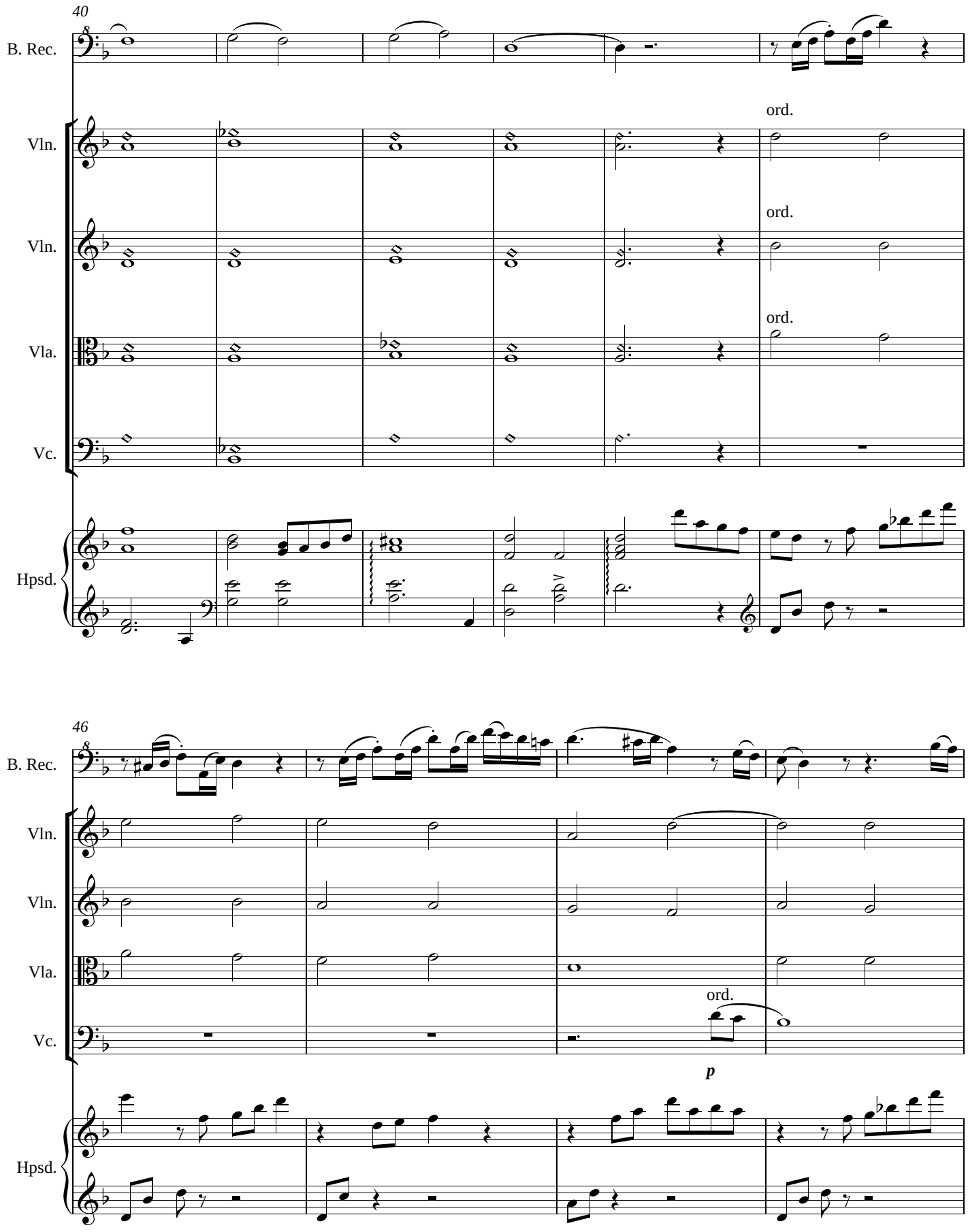


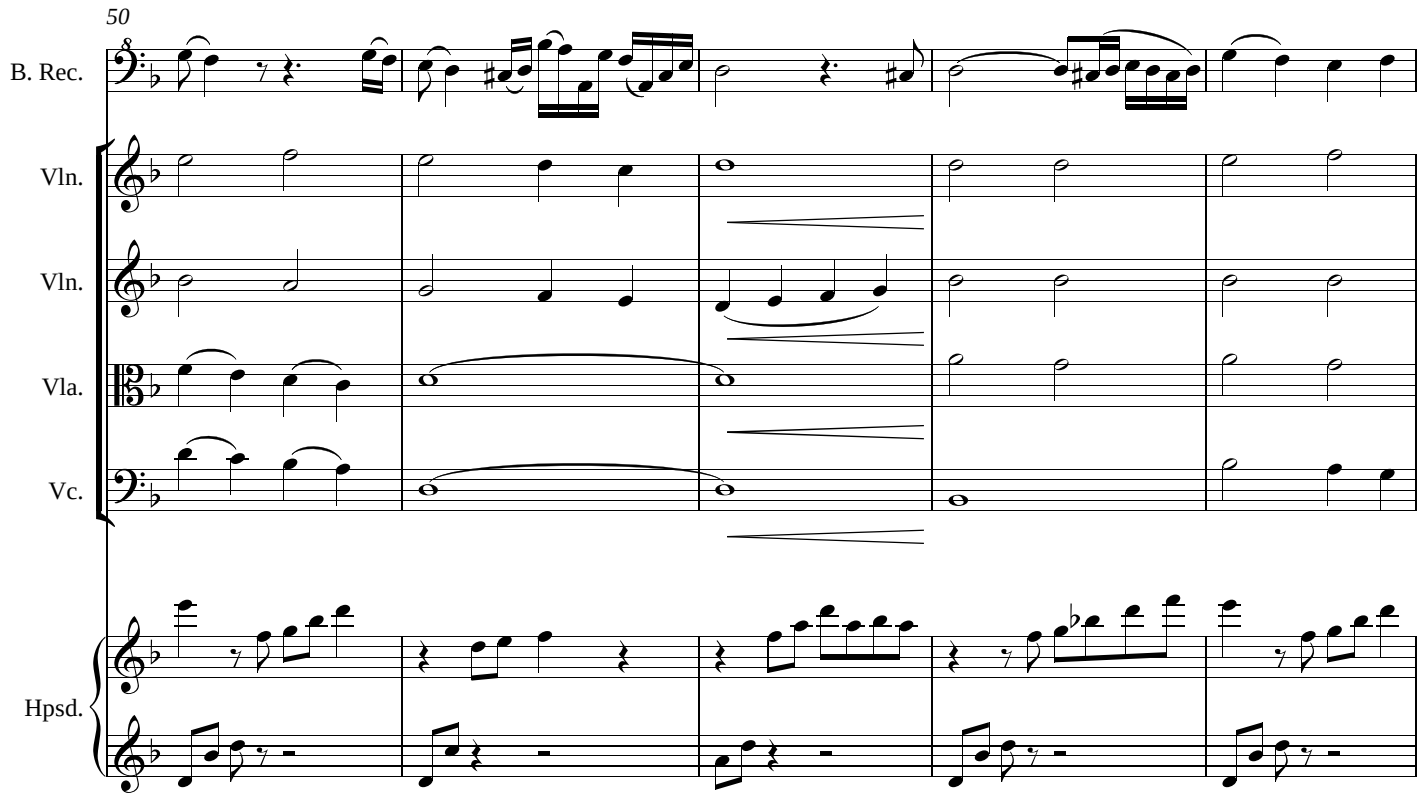

5
pizz. (ordinare)
Vln.
p
pizz. (ordinare)
Vln.
p
pizz. (ordinare)
Vla.
p
pizz. (ordinare)
Vc.
p
Liuto
Hpsd.
10
arco
Vln.
arco
Vln.
arco
Vla.
arco
Vc.
Hpsd.

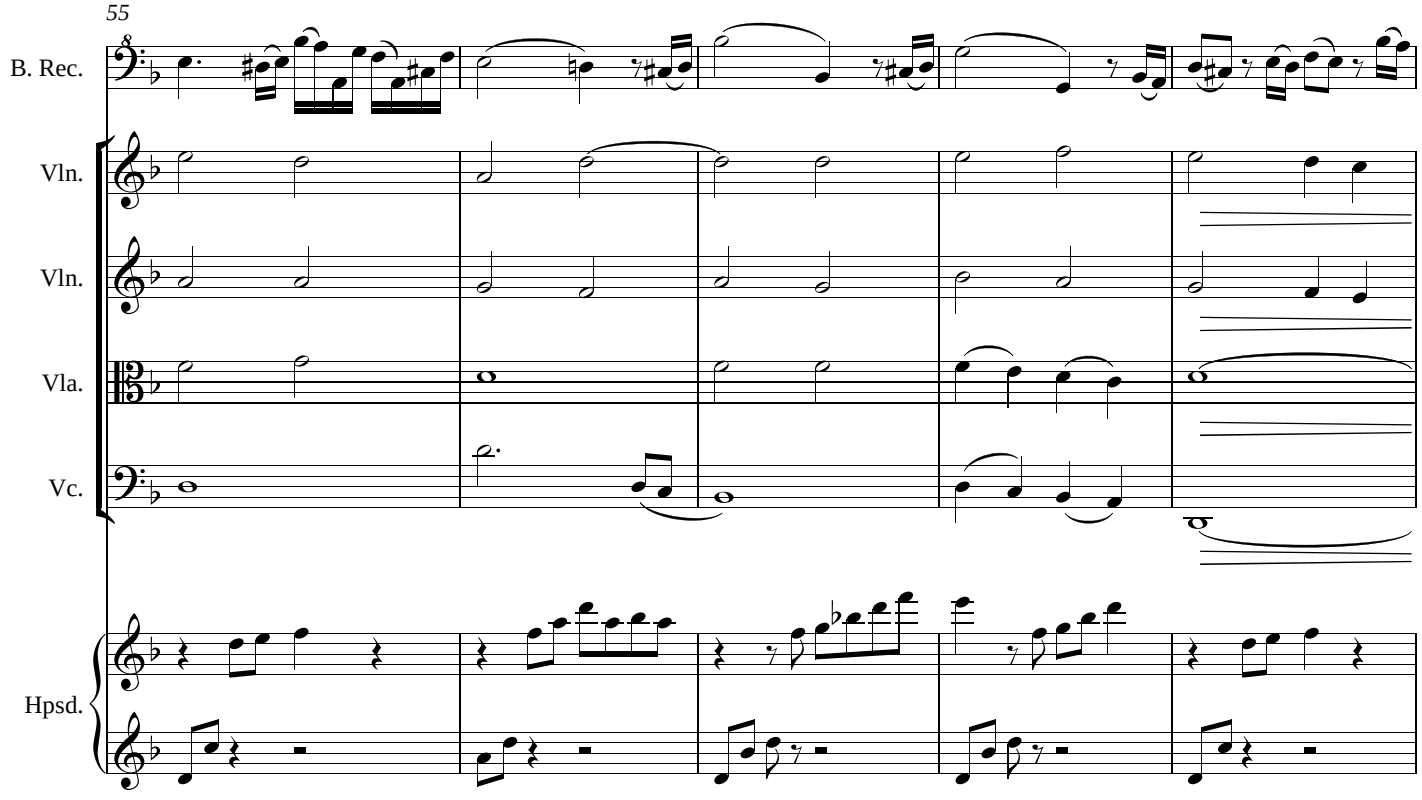

15
Vln.
Vln.
Vla.
Vc.
Hpsd.
senza sord.
senza sord.
senza sord.
fp
+ 8'
20
f

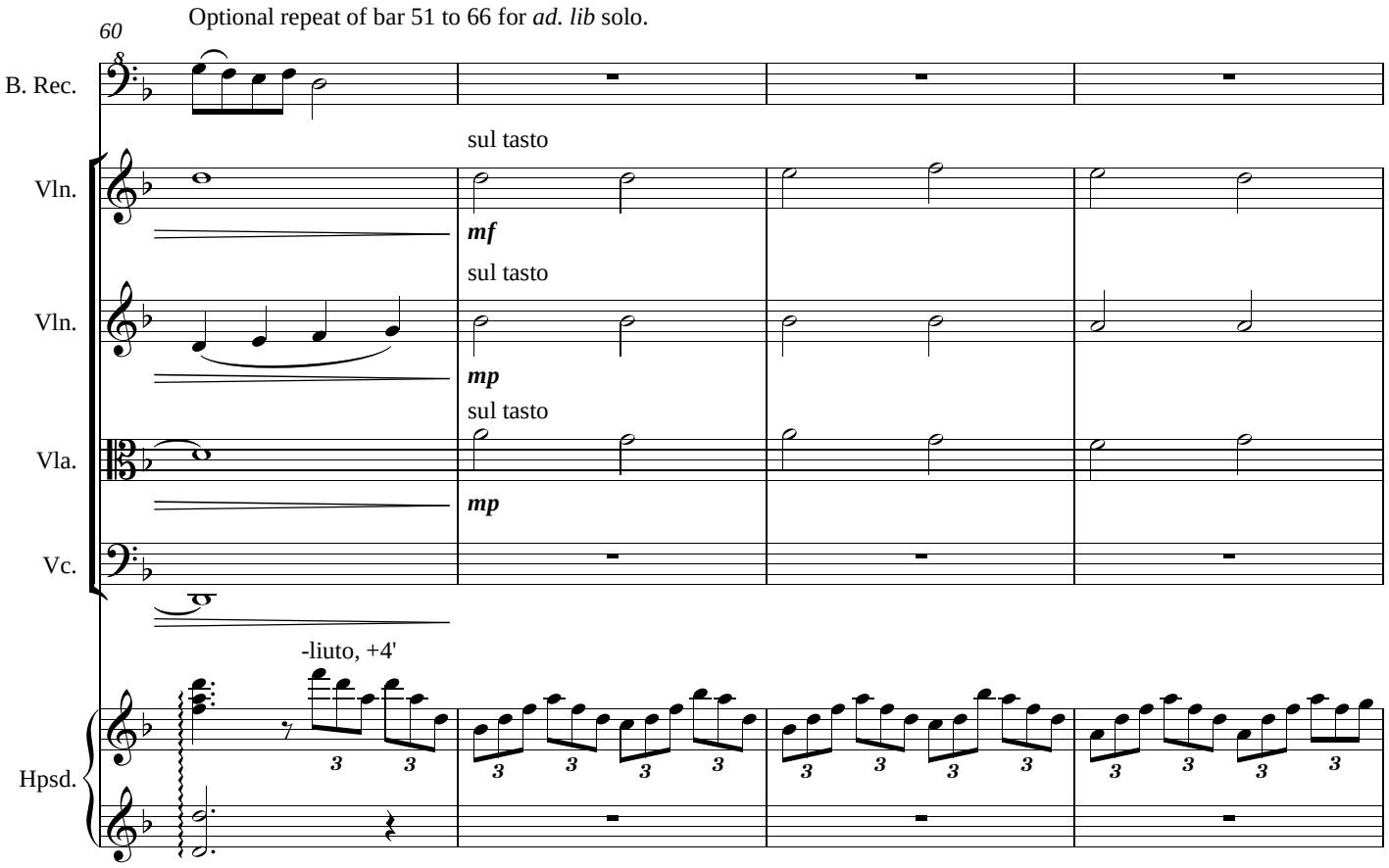

25
B. Rec.
Vln.
sul tasto
p
Vln.
sul tasto
p
Vla.
sul tasto
p
Vc.
sul tasto
p
- 8'
Hpsd.

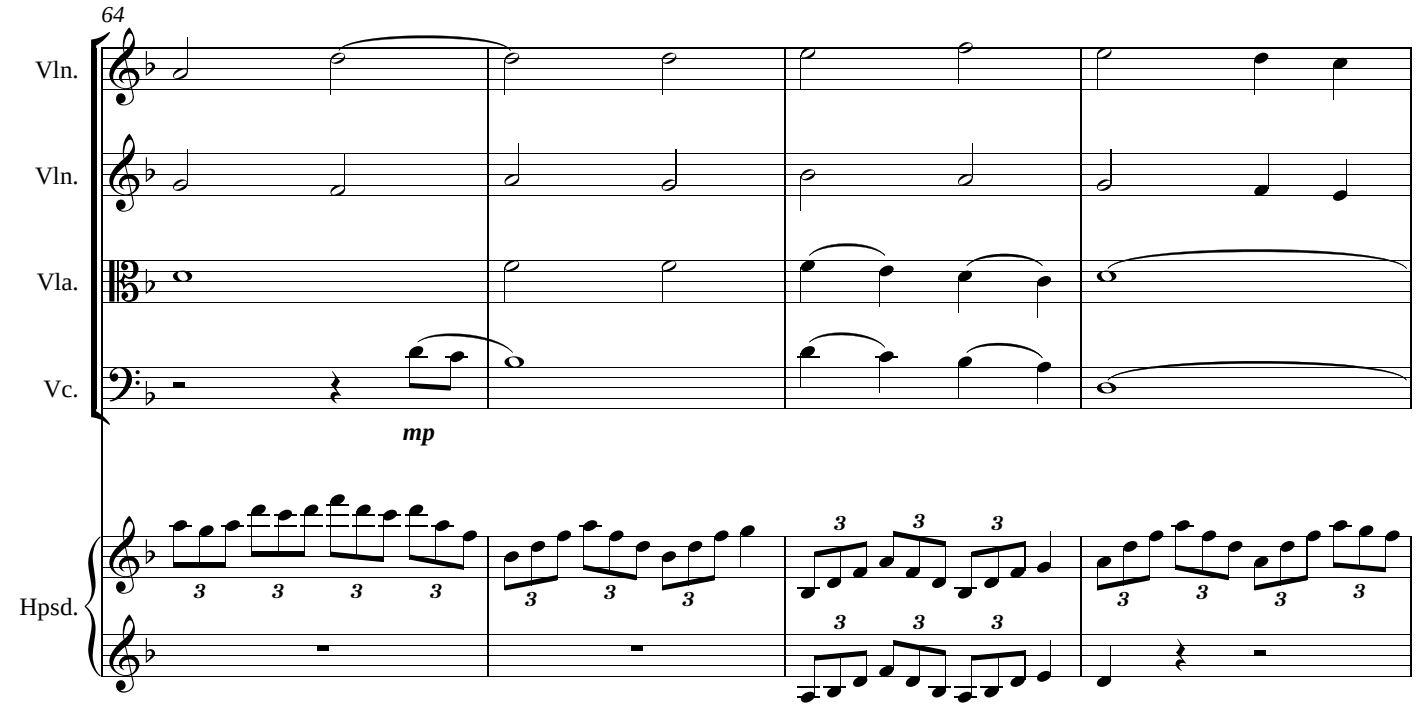

32
B. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.

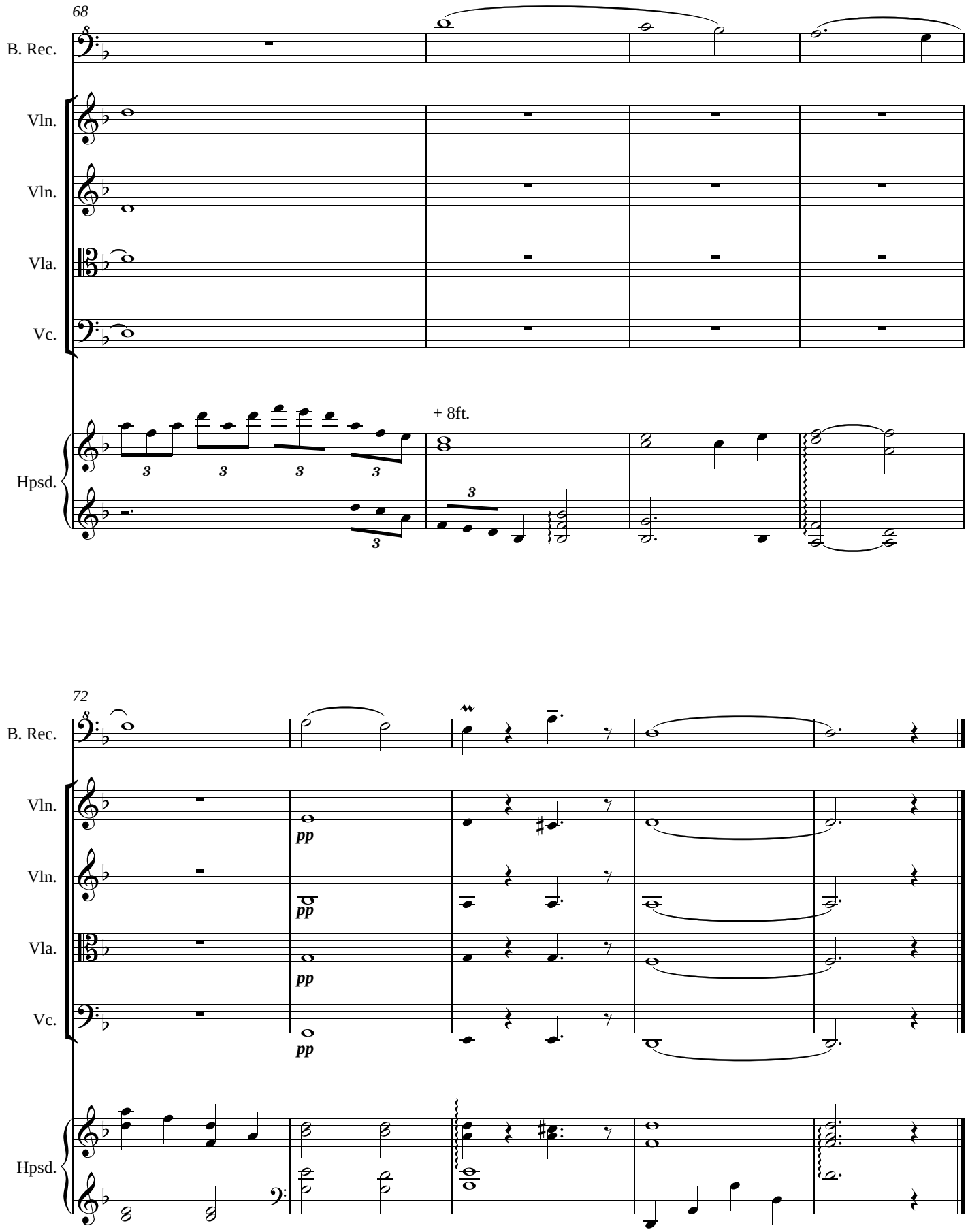

40
B. Rec.
Vln.
ord.
Vln.
ord.
Vla.
ord.
Vc.
Hpsd.
46
B. Rec.
Vln.
Vln.
Vla.
ord.
Vc.
p
Hpsd.


50
B. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.


55
B. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.

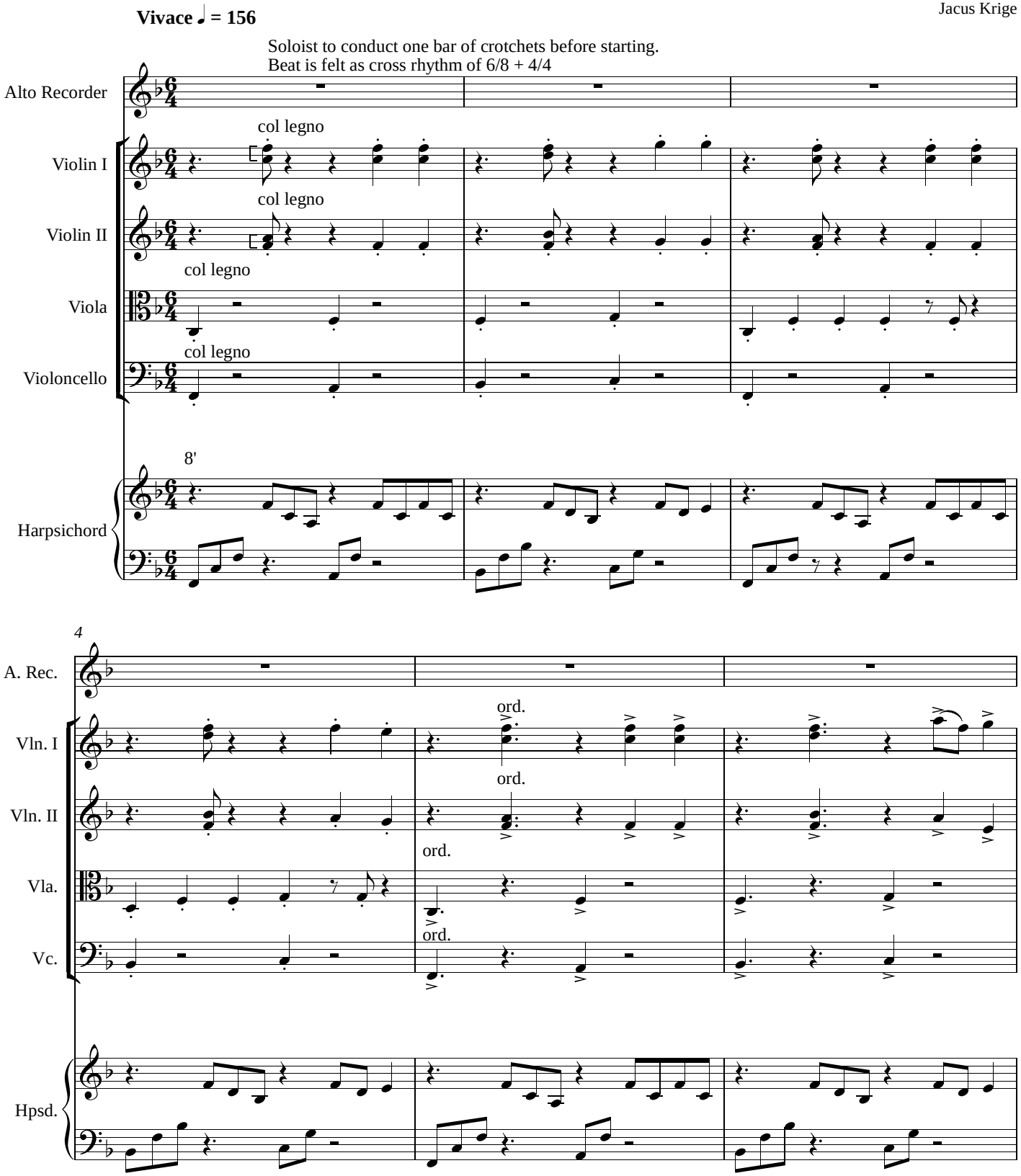

Optional repeat of bar 51 to 66 for *ad. lib* solo.
60
B. Rec.
sul tasto
Vln.
mf
sul tasto
Vln.
mp
sul tasto
Vla.
mp
Vc.
-liuto, +4'
Hpsd.

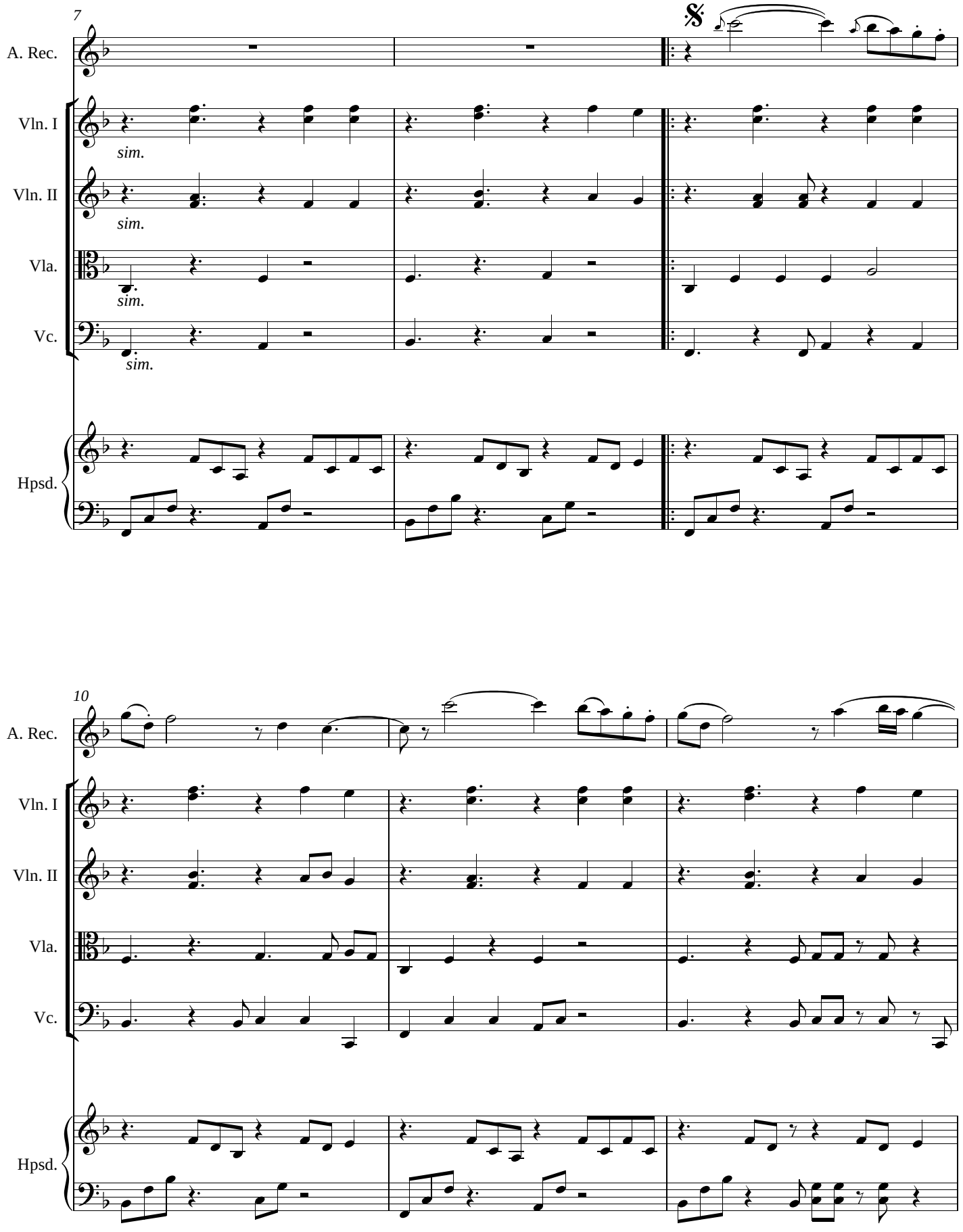

64
Vln.
Vln.
Vla.
Vc.
mp
Hpsd.

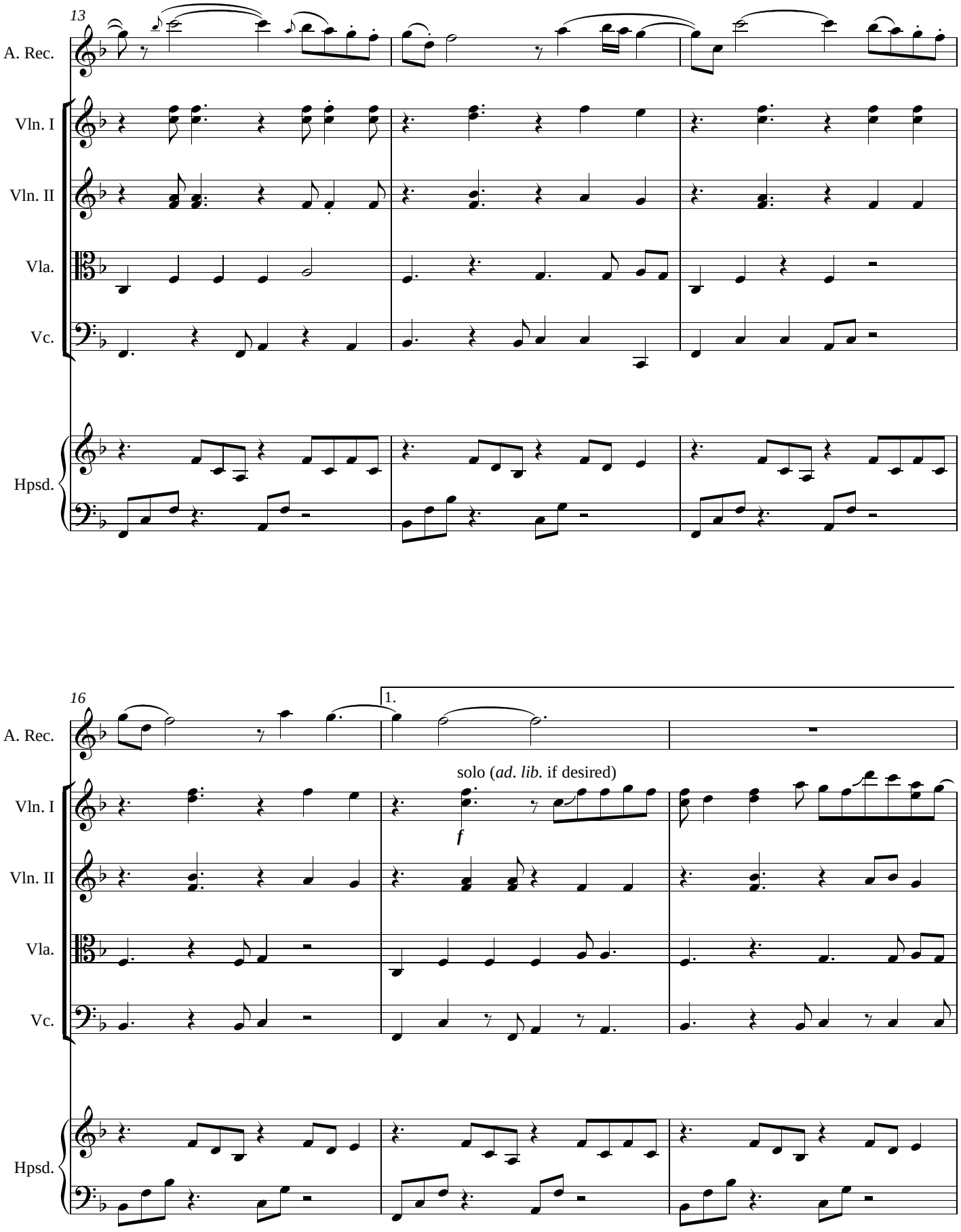

68
B. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.
+ 8ft.
72
B. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.
pp
pp
pp
pp

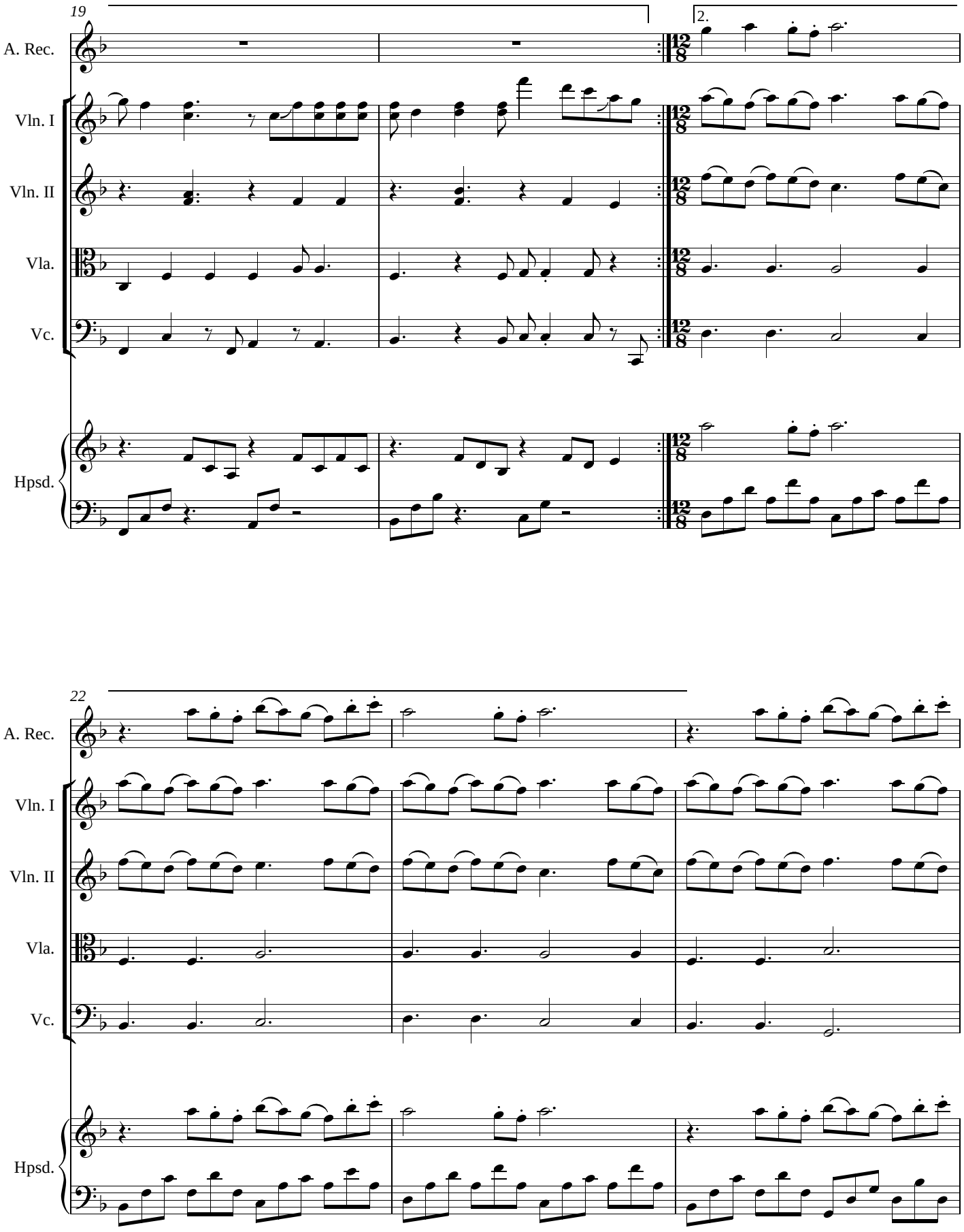
4. Vivace

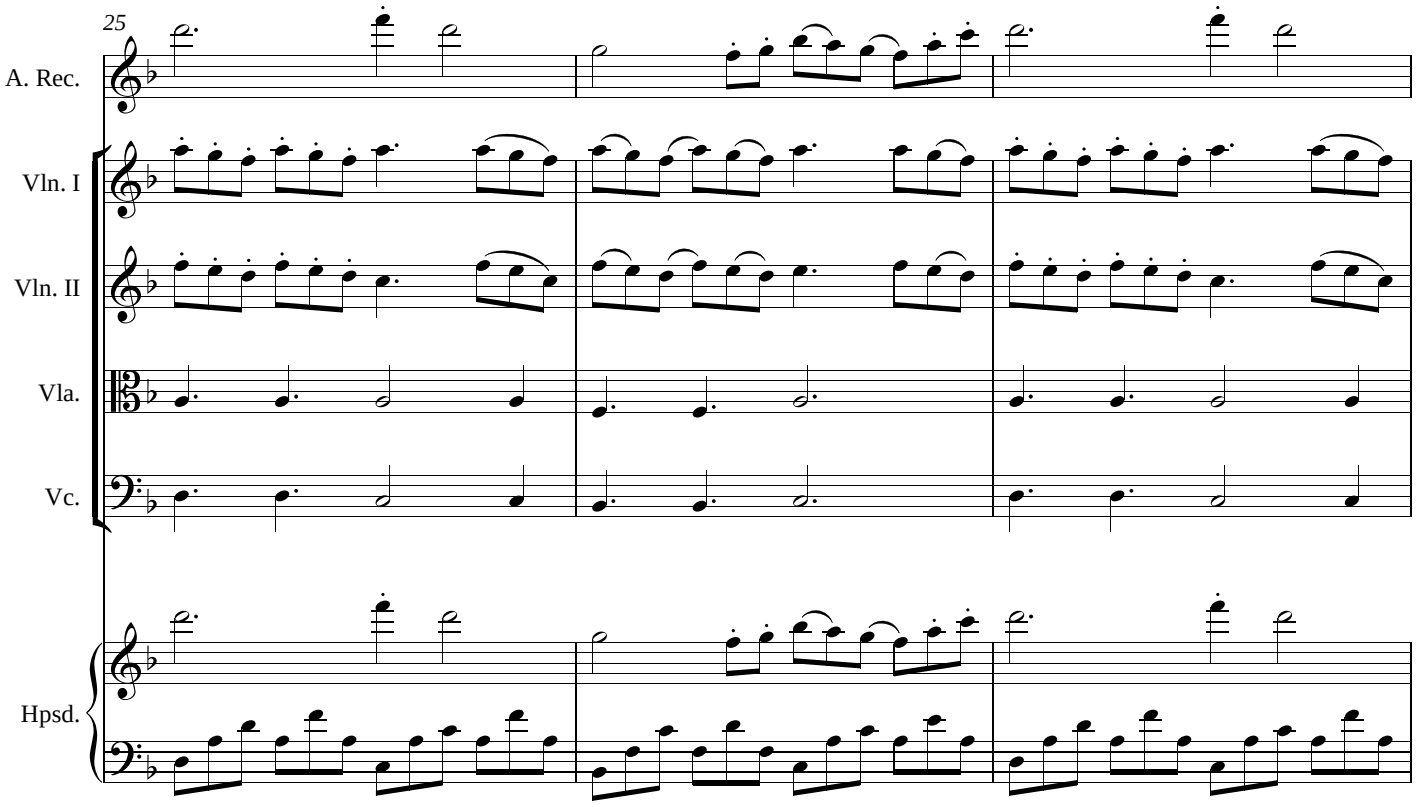
Jacus Krige



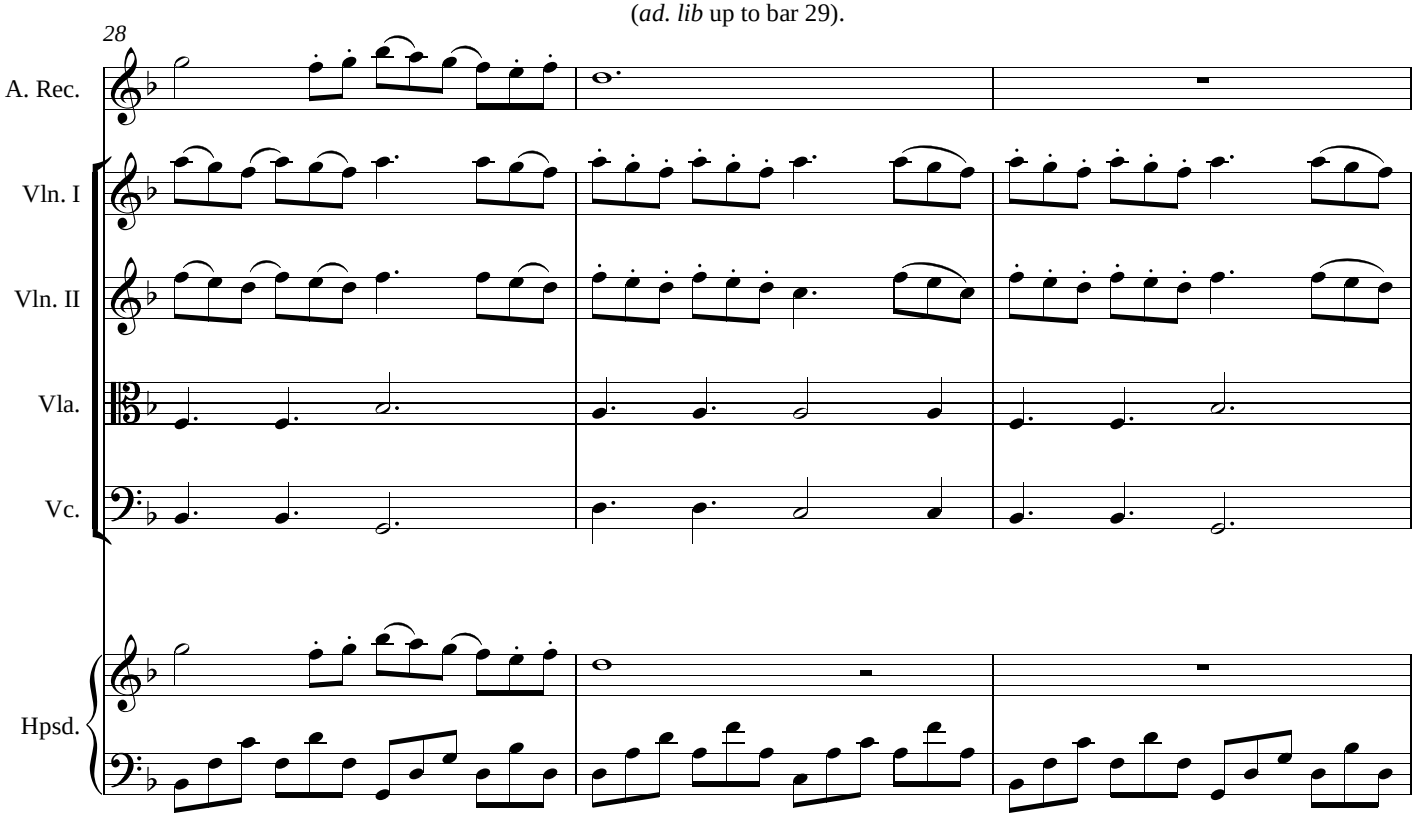

7
A. Rec.
Vln. I
sim.
Vln. II
sim.
Vla.
sim.
Vc.
sim.
Hpsd.
10
A. Rec.
Vln. I
Vln. II
Vla.
Vc.
Hpsd.

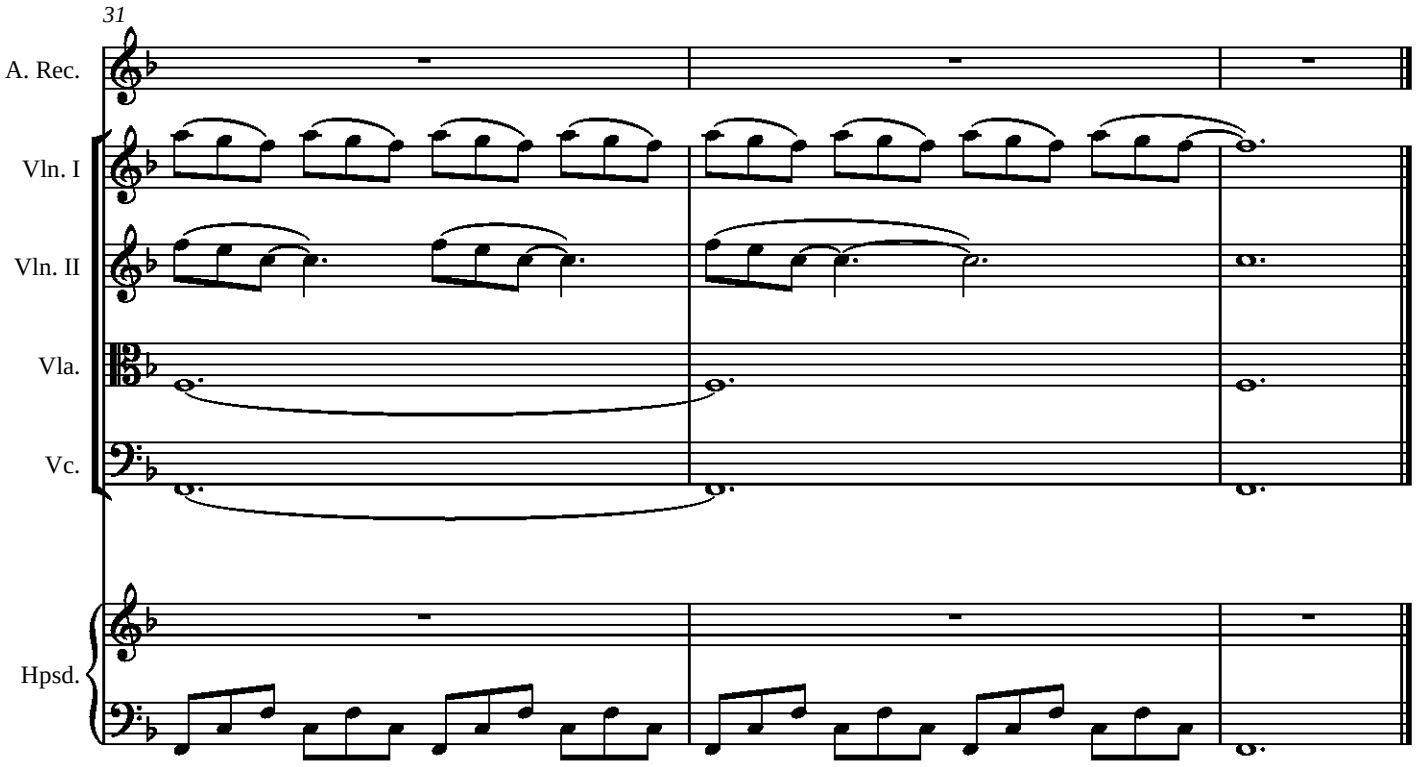

13
A. Rec.
Vln. I
Vln. II
Vla.
Vc.
Hpsd.
16
1.
solo (*ad. lib.* if desired)
f


19
2.
A. Rec.
Vln. I
Vln. II
Vla.
Vc.
Hpsd.
22
A. Rec.
Vln. I
Vln. II
Vla.
Vc.
Hpsd.

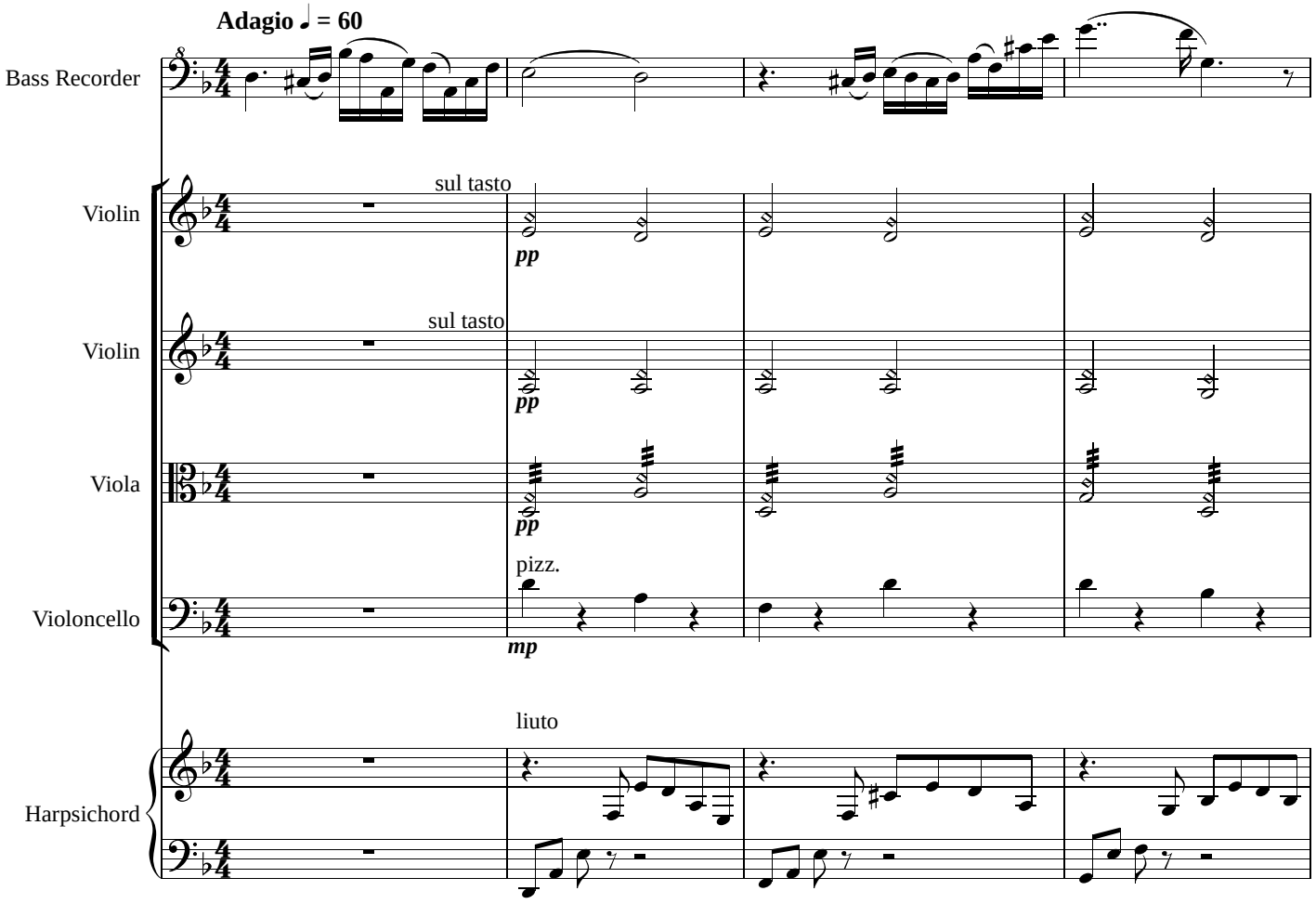


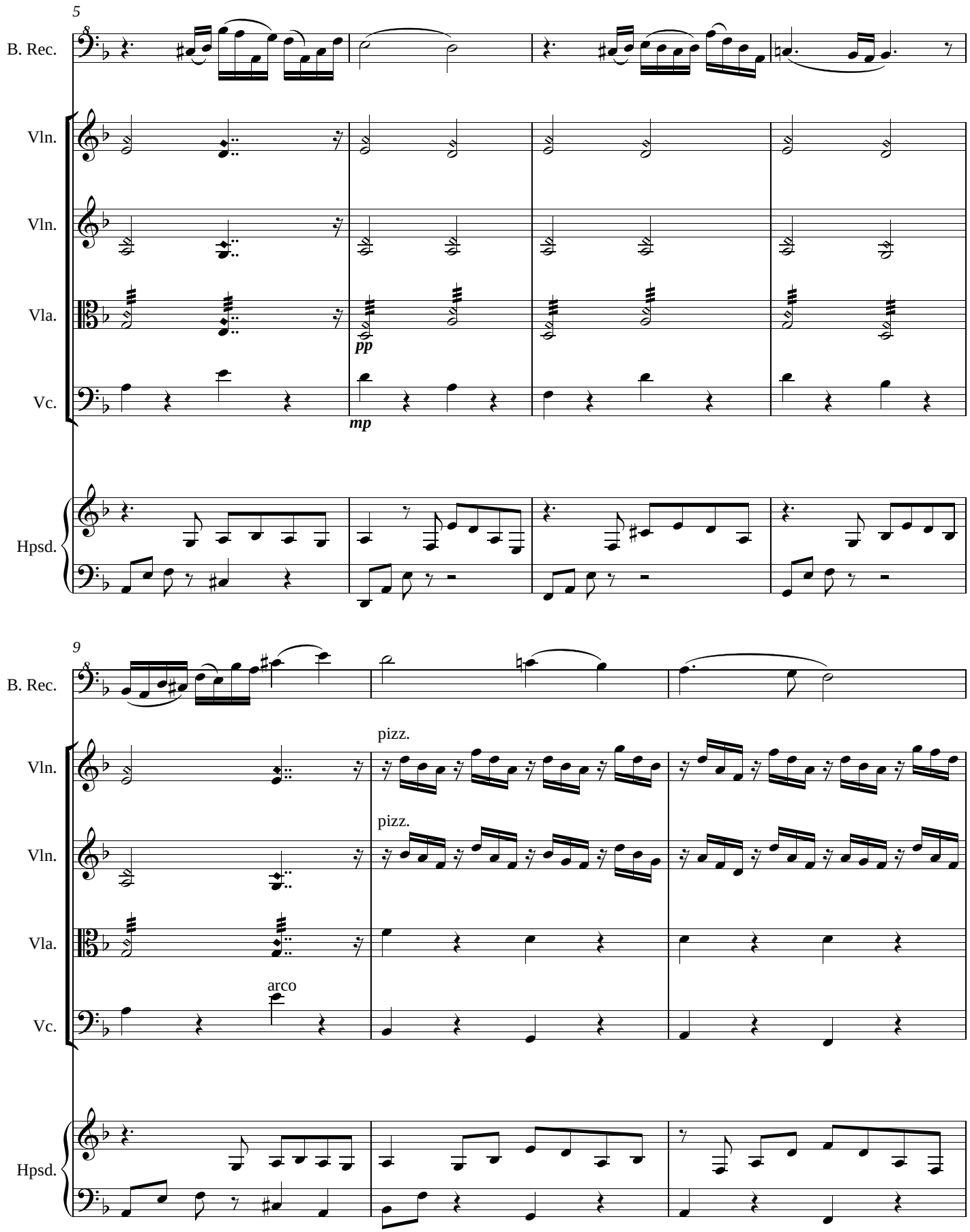
Dal Segno D.𝄋 may occur twice
(take second ending) for soloist to do *ad. lib* solo if desired
(*ad. lib* up to bar 29).

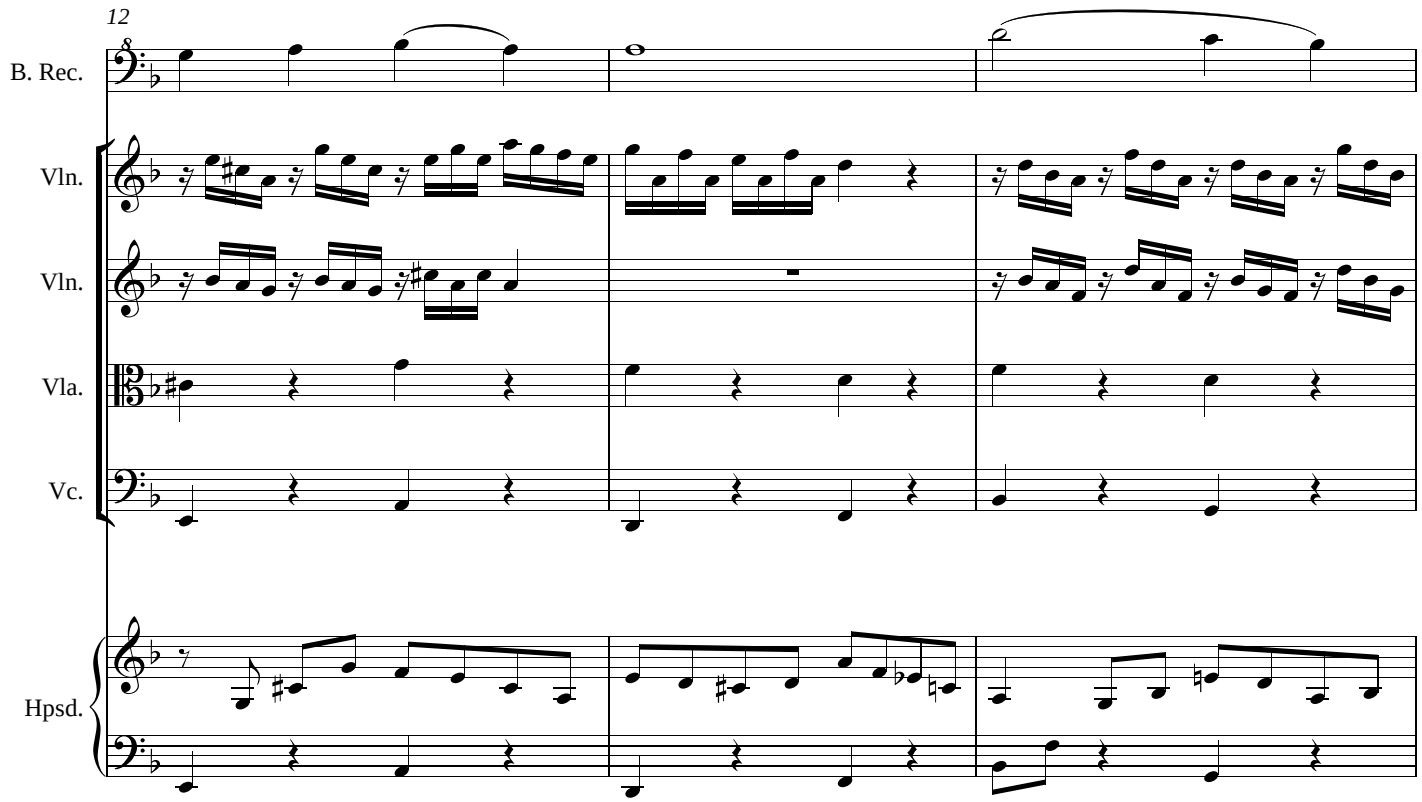


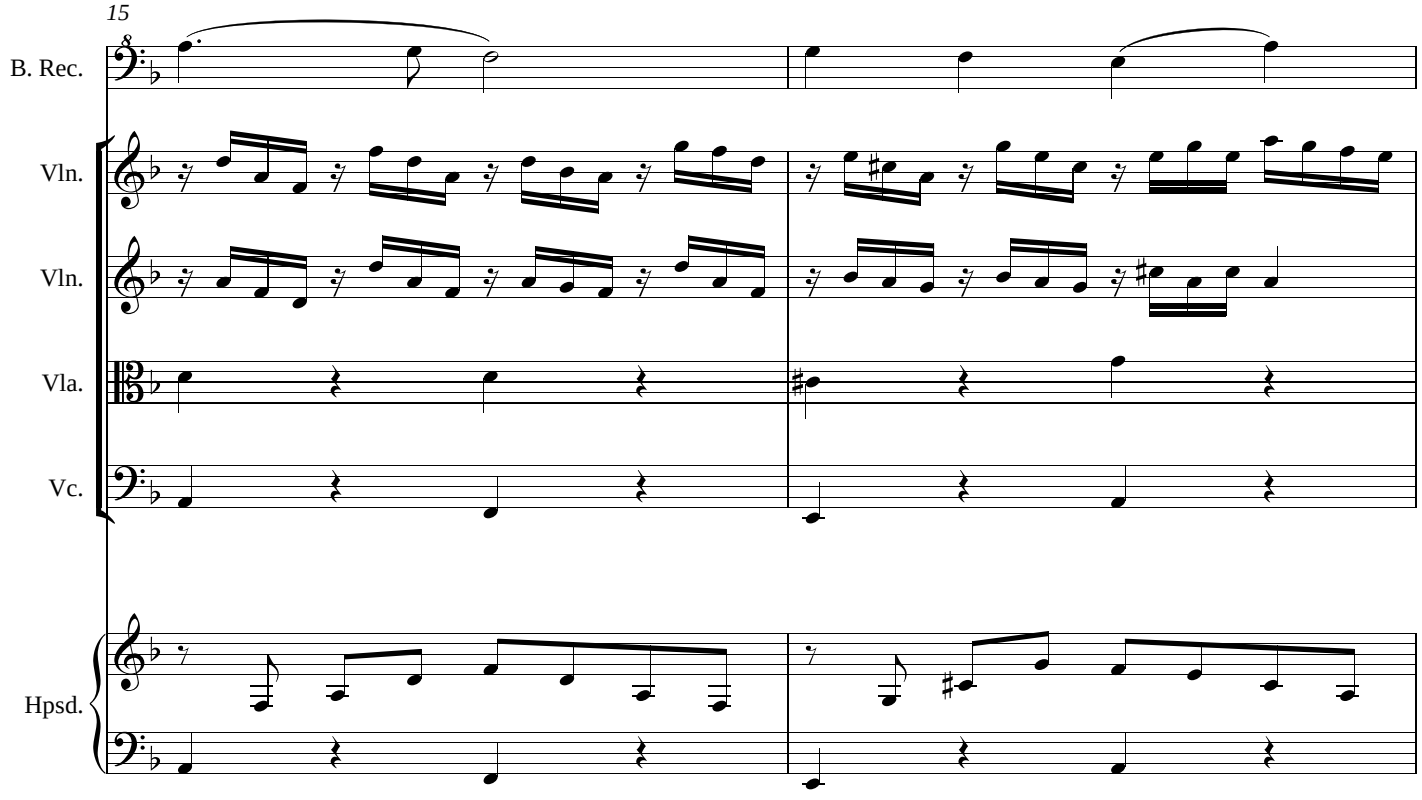

31
A. Rec.
Vln. I
Vln. II
Vla.
Vc.
Hpsd.

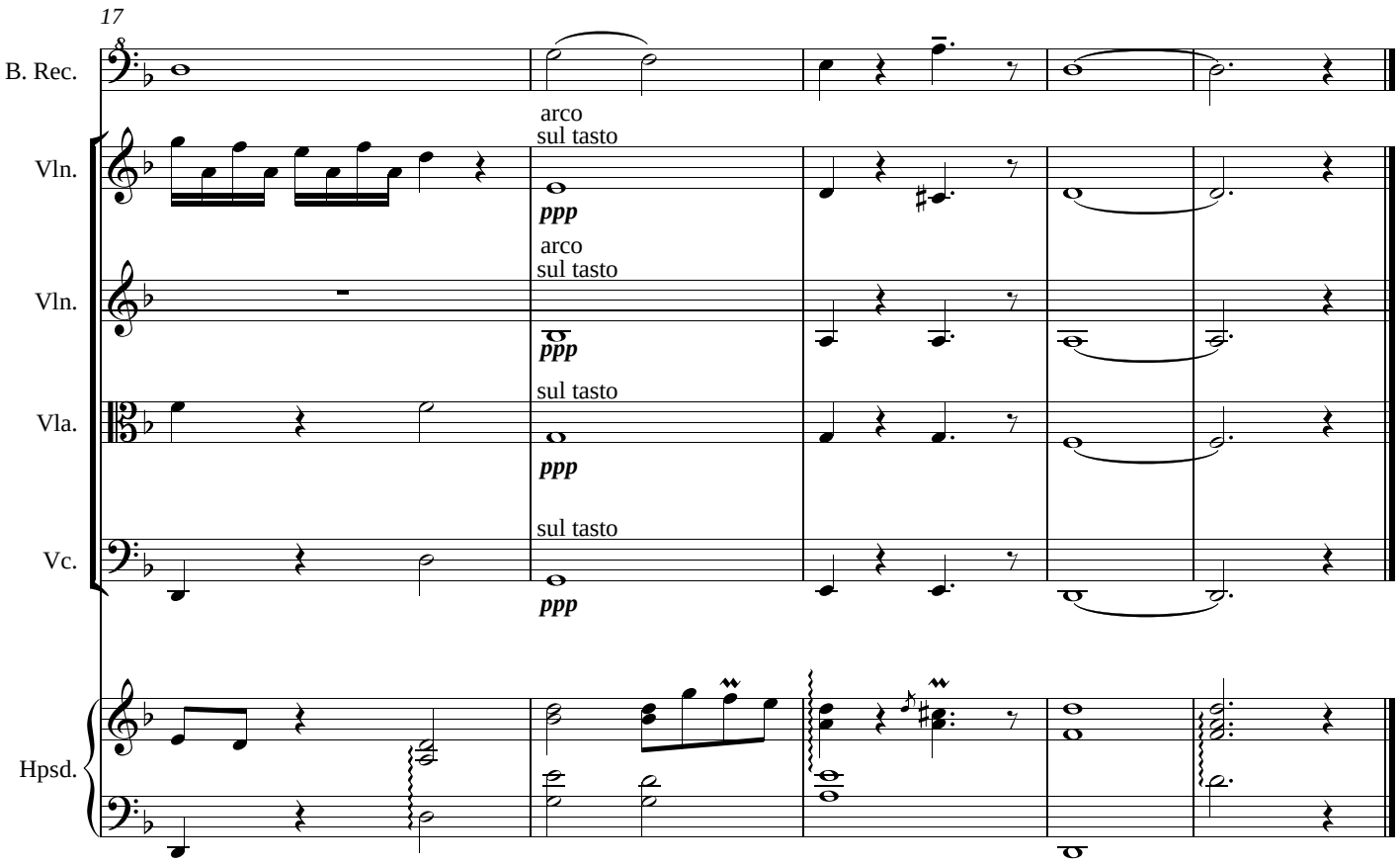
5. Adagio


Adagio ♩ = 60
Bass Recorder
Violin
sul tasto
pp
Violin
sul tasto
pp
Viola
pp
Violoncello
pizz.
mp
Harpsichord
liuto


5
B. Rec.
Vln.
Vln.
Vla.
pp
Vc.
mp
Hpsd.
9
B. Rec.
pizz.
Vln.
pizz.
Vln.
Vla.
arco
Vc.
Hpsd.


12
B. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.


15
B. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.


17
B. Rec.
Vln.
arco
sul tasto
ppp
Vln.
arco
sul tasto
ppp
Vla.
sul tasto
ppp
Vc.
sul tasto
ppp
Hpsd.

URBANSKY

FOR

CLARINET IN B♭

TWO VIOLINS

BASSOON

URBANSKY is written as a cross-style composition. It is scored for clarinet in B♭, two violins and bassoon. However, it can be reworked for a number of situations of which some suggestions are given:

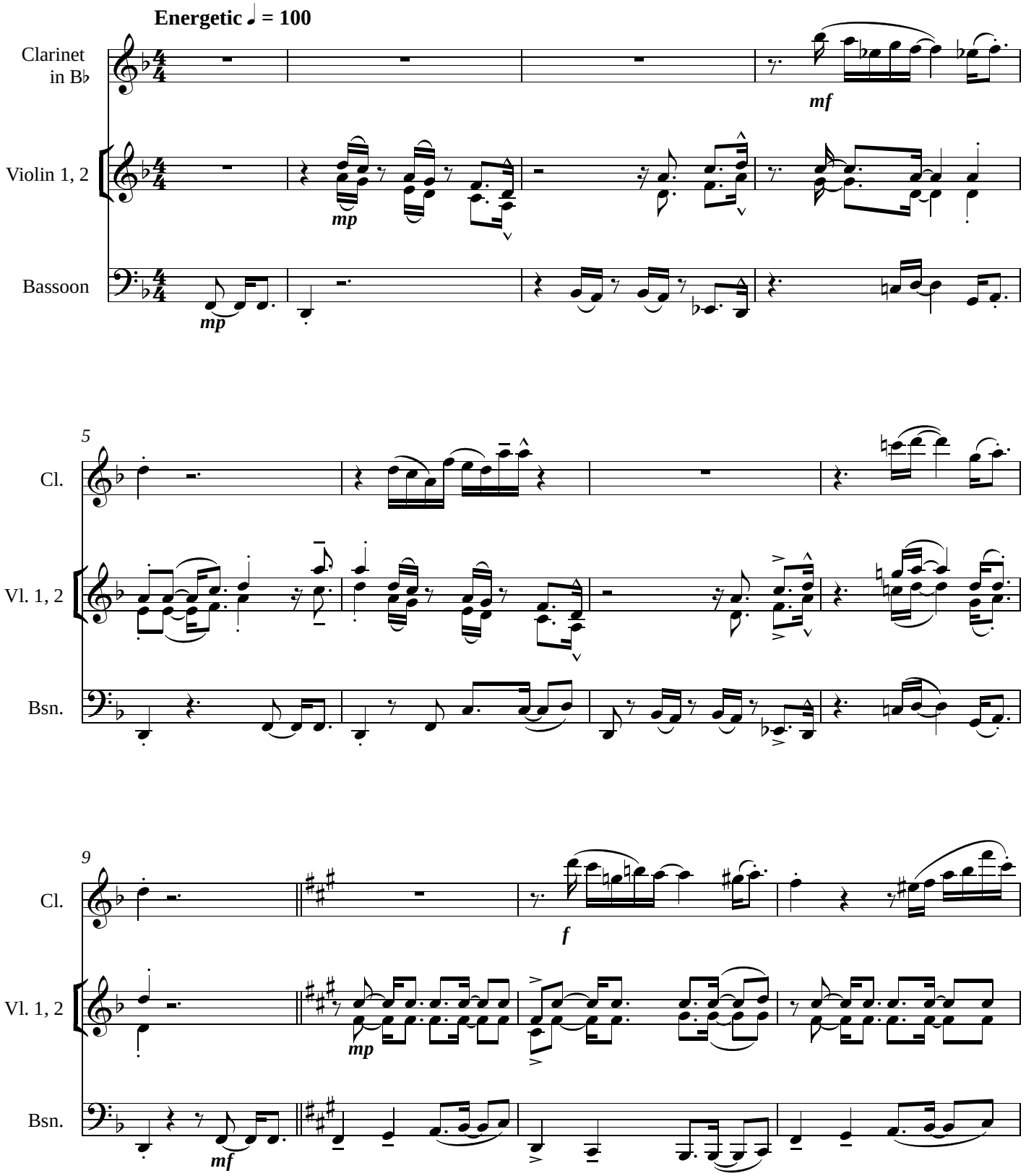
- as quartet for other orchestral instruments, for example string quartet.
- for organ with pedal board,
- played by small jazz ensemble with saxophone, guitar, bass and drums (not notated) in a funk style or
- it can be rendered as an EDM (electronic dance music) song with programmed drums (not notated).

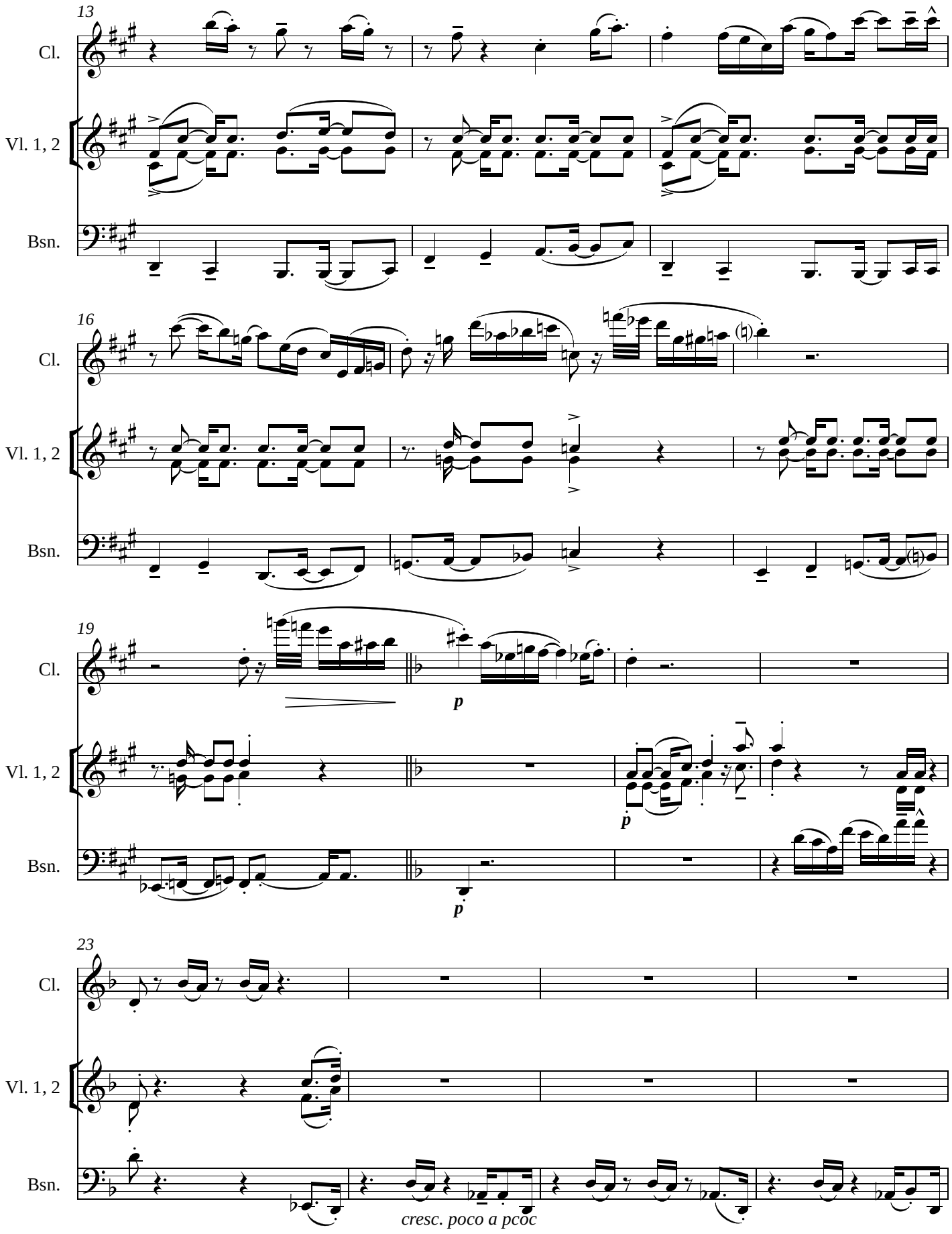
Notational conventions:

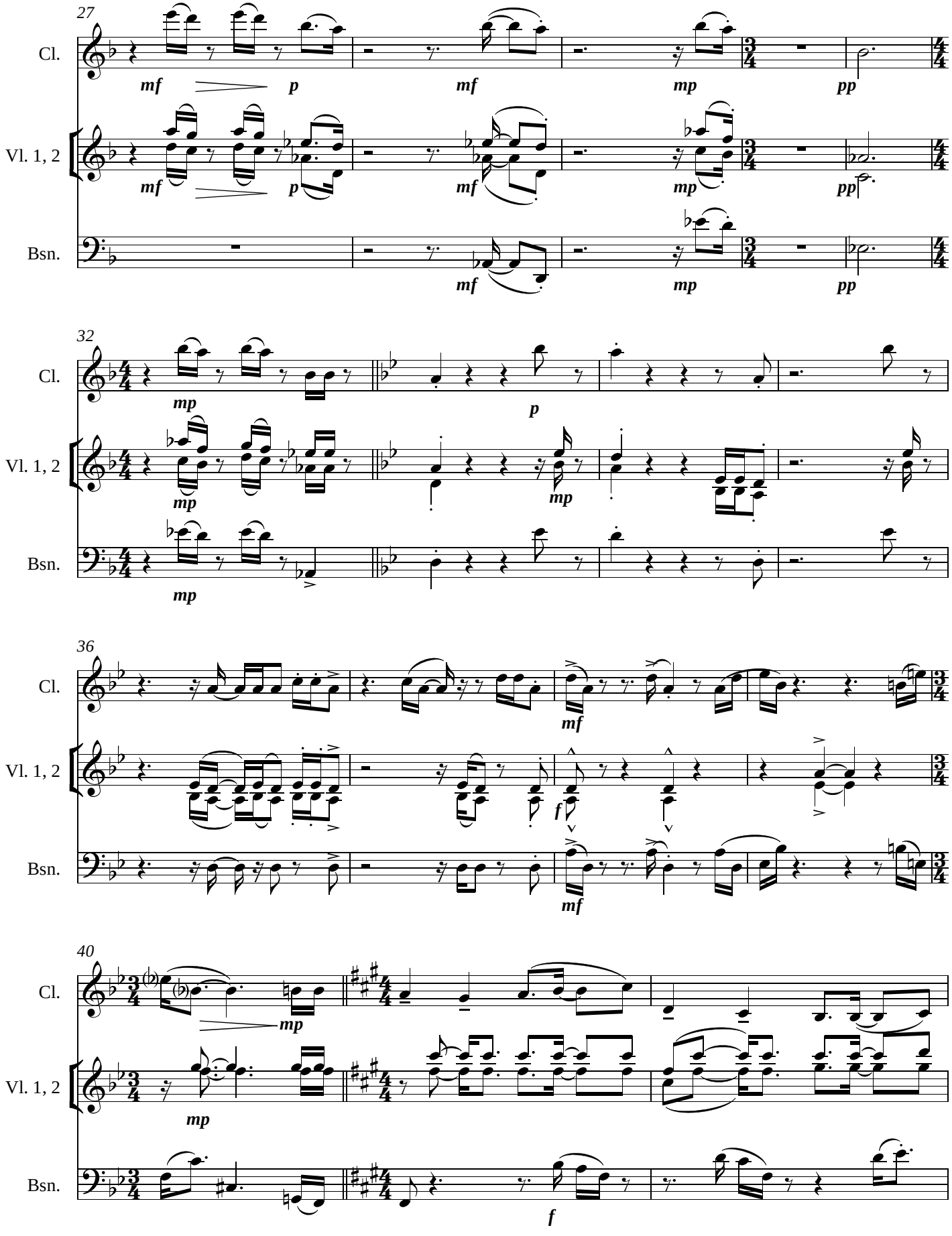
- Accidentals are only valid for the duration of a bar, on the pitch level they occur and where notes are tied over into the next bar. However, cautionary accidentals have been shown in parenthesis so as to obviate any possibility of doubt.
- Accent articulation markings are shown as "$>$" for a long accent and "$\perp$" for a *staccato* accent.

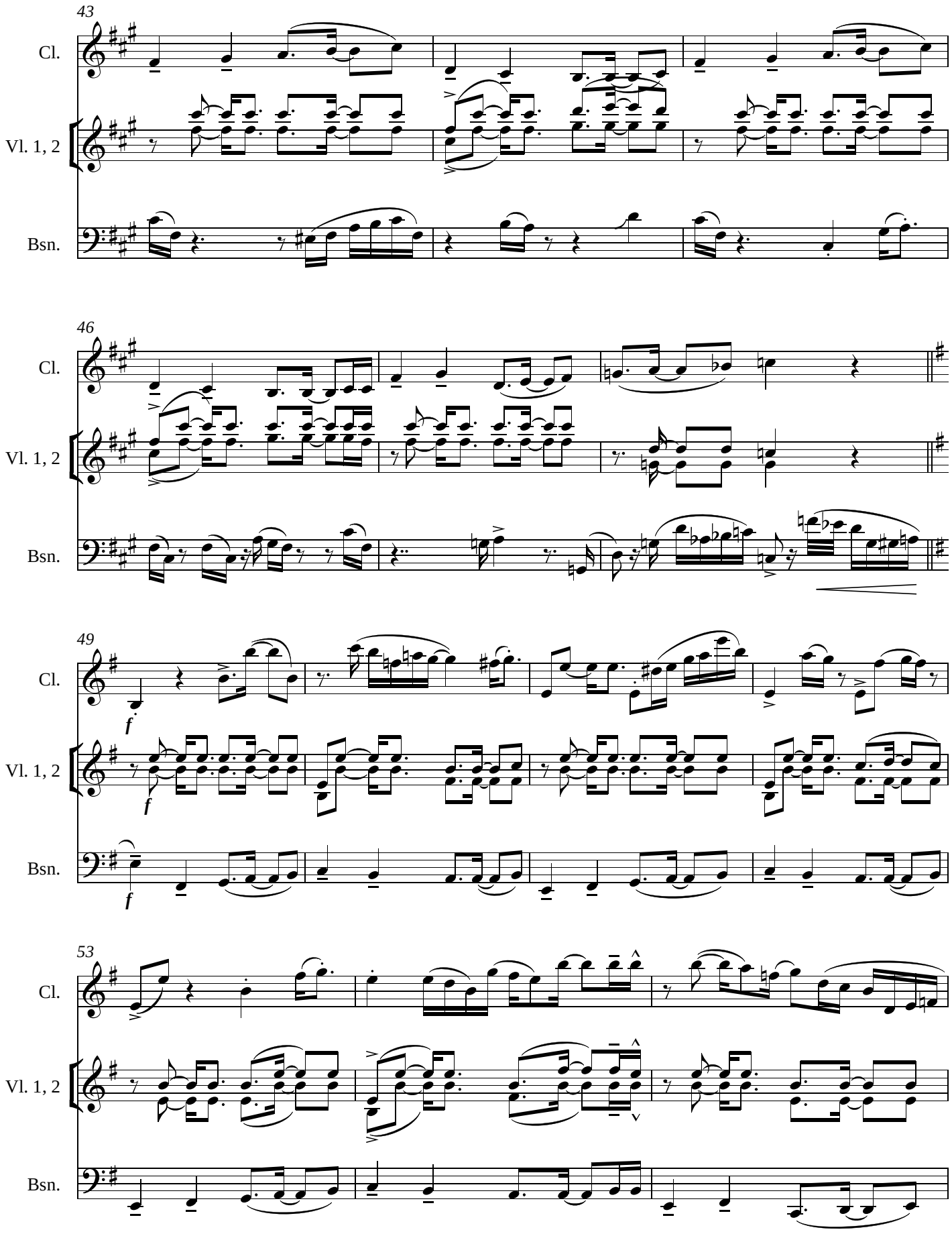
URBANSKY

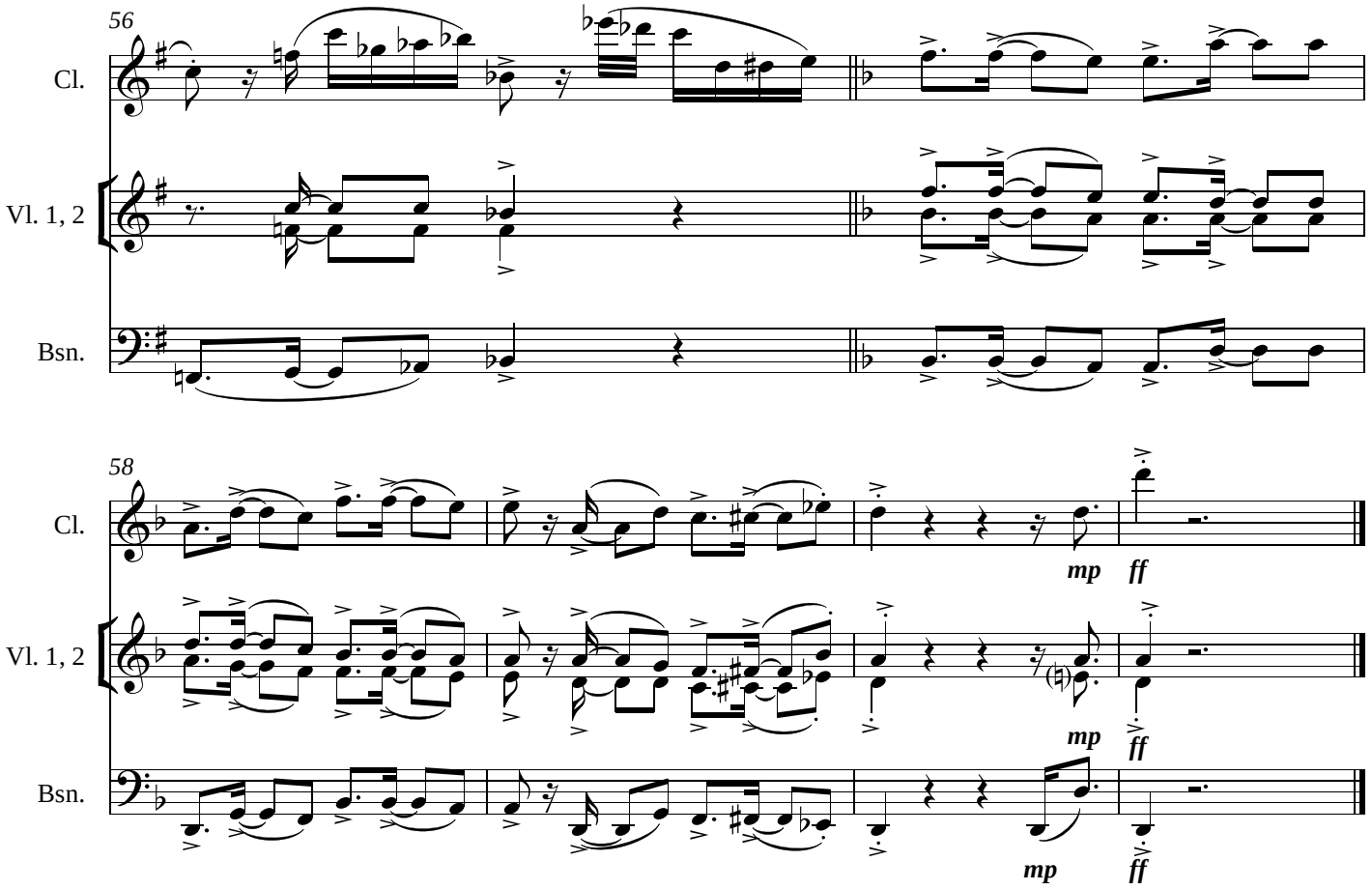
Jacus Krige




13
Cl.
Vl. 1, 2
Bsn.
16
Cl.
Vl. 1, 2
Bsn.
19
Cl.
Vl. 1, 2
Bsn.
p
p
p
23
Cl.
Vl. 1, 2
Bsn.
cresc. poco a pcoc


27
Cl.
Vl. 1, 2
Bsn.
mf
p
mf
mp
pp
32
mp
p
36
f
40


43
Cl.
Vl. 1, 2
Bsn.
46
Cl.
Vl. 1, 2
Bsn.
49
Cl.
Vl. 1, 2
Bsn.
53
Cl.
Vl. 1, 2
Bsn.


56
Cl.
Vl. 1, 2
Bsn.
58
Cl.
Vl. 1, 2
Bsn.
mp
ff
mp
ff
mp
ff

OVERTURE

FOR ORCHESTRA

Orchestration:

Woodwinds:
2 Flutes
2 Oboes
2 Clarinets in A
2 Bassoons

Brass:
4 French horns in F
2 Trumpets in B♭
2 Trombones
Bass trombone
Tuba

Percussion (5 players):
Glockenspiel
Tubular bells
Rainstick (played by the tubular bell player)
2 Timpani
Orchestral bass drum
Drum kit with:
- kick and snare drums,
- high, middle and low toms,
- hi-hat and crash and ride cymbals.

Strings:

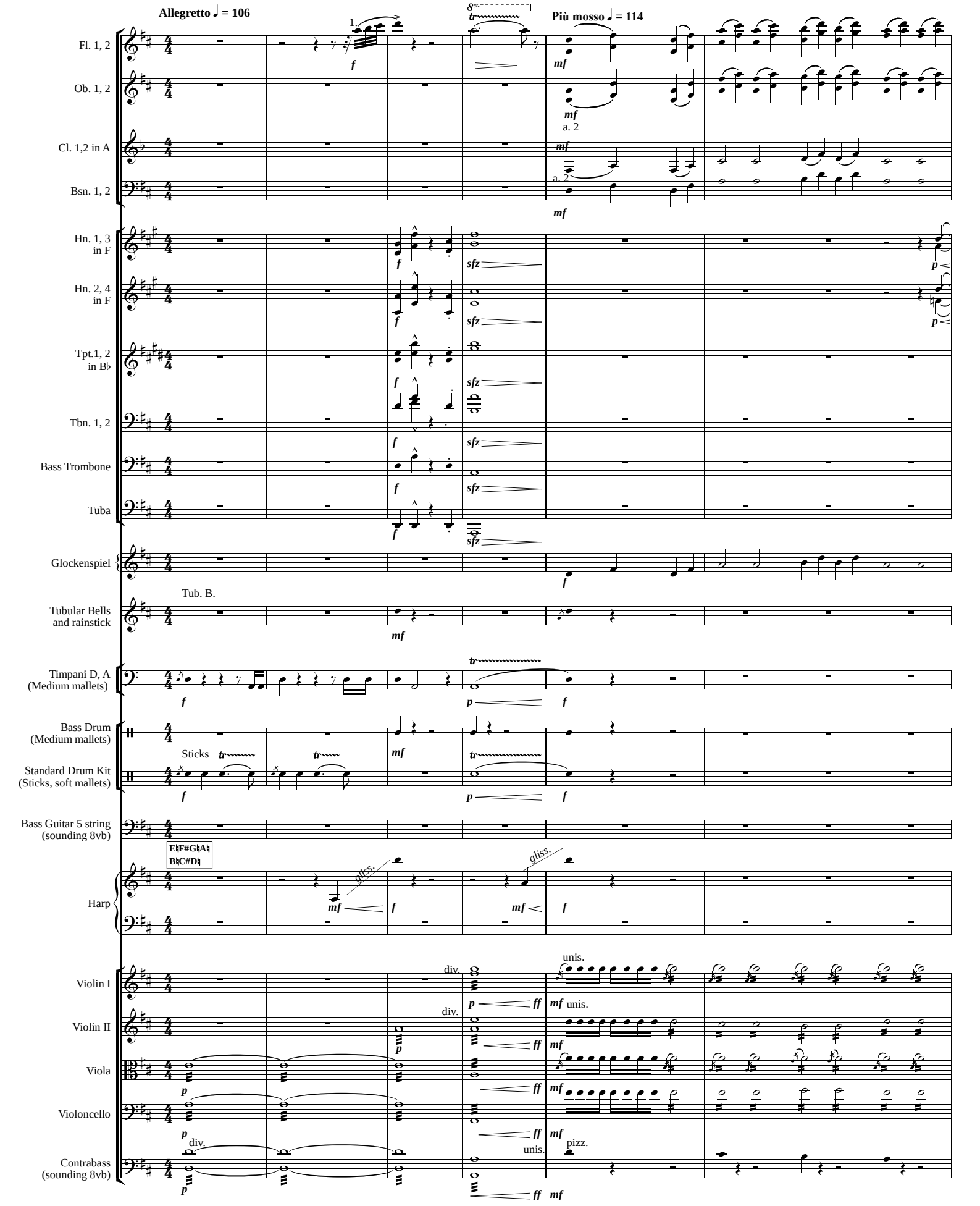
Five string bass guitar
Harp
10 First violins
8 Second violins
6 Violas
5 Celli
4 Double Basses

Notational conventions:

- Clarinets in A, Trumpets and French horns are written on their respective transposed pitches.
- Double basses and bass guitar are written one octave higher than their sounding pitches.
- Glockenspiel sounds two octaves higher than written pitch.
- Drum kit notation written according standard 'light' music convention: bass drum on F (lowest space), snare drum on C (third space) and cymbals and hi-hat all on G (above staff) and differentiated by an indicated written above the staff. Low tom is written on G (second line), middle tom on A (second space) and high tom on B (third line).
- Accidentals are only valid for the duration of a bar, on the pitch level they occur and where notes are tied over into the next bar. However, cautionary accidentals have been shown in parenthesis so as to obviate any possibility of doubt.

OVERTURE

Jacus Krige



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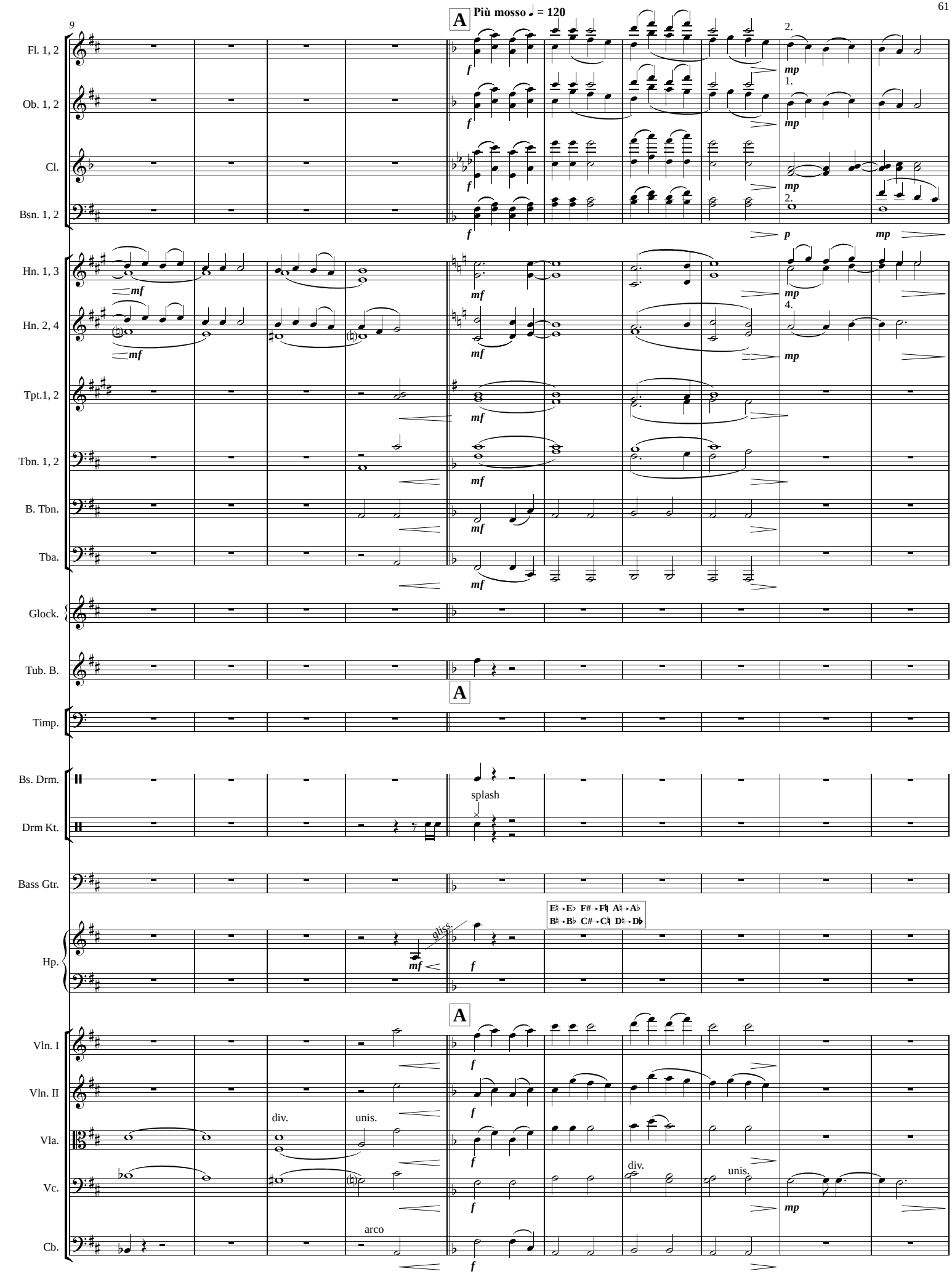
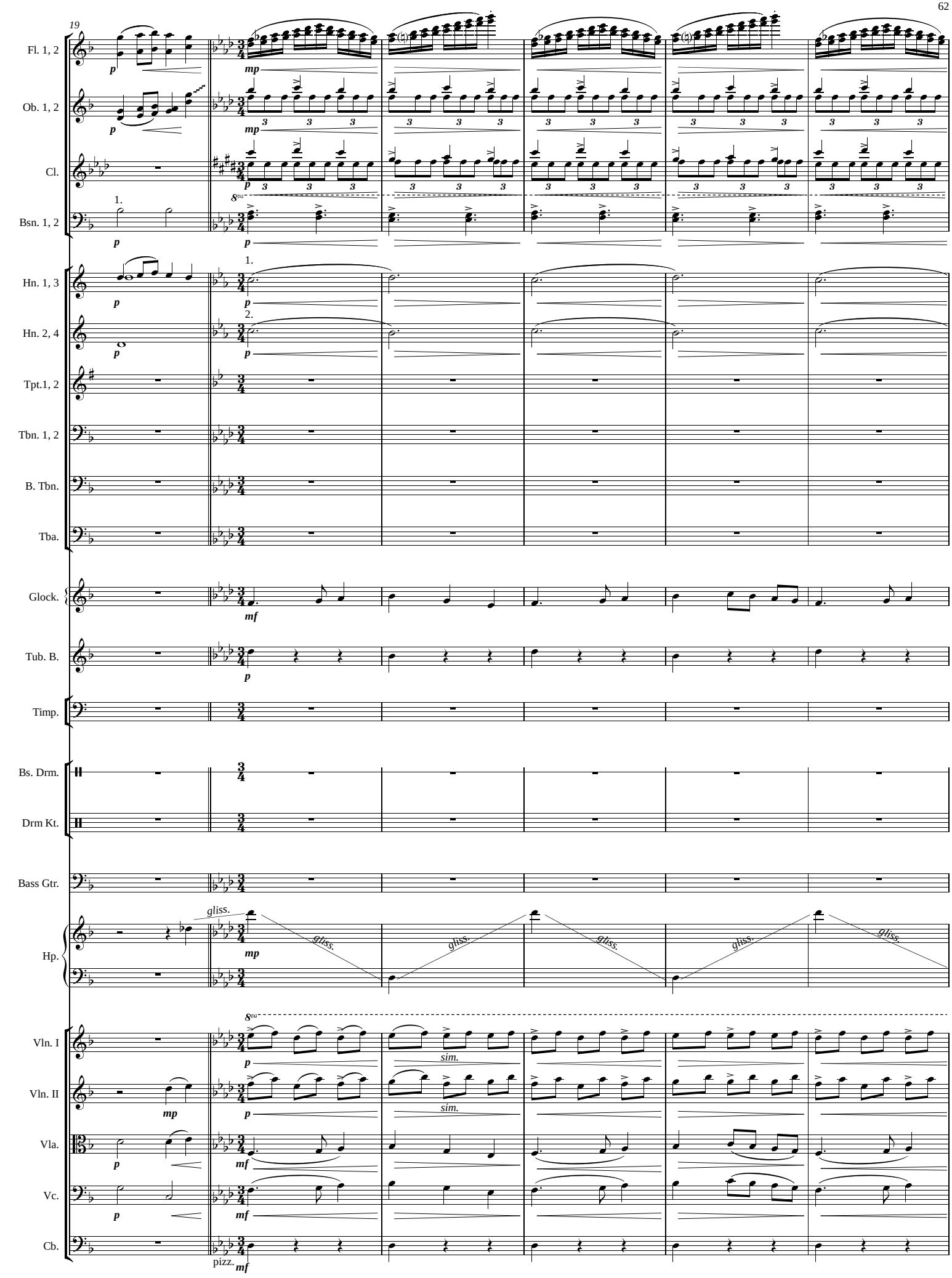
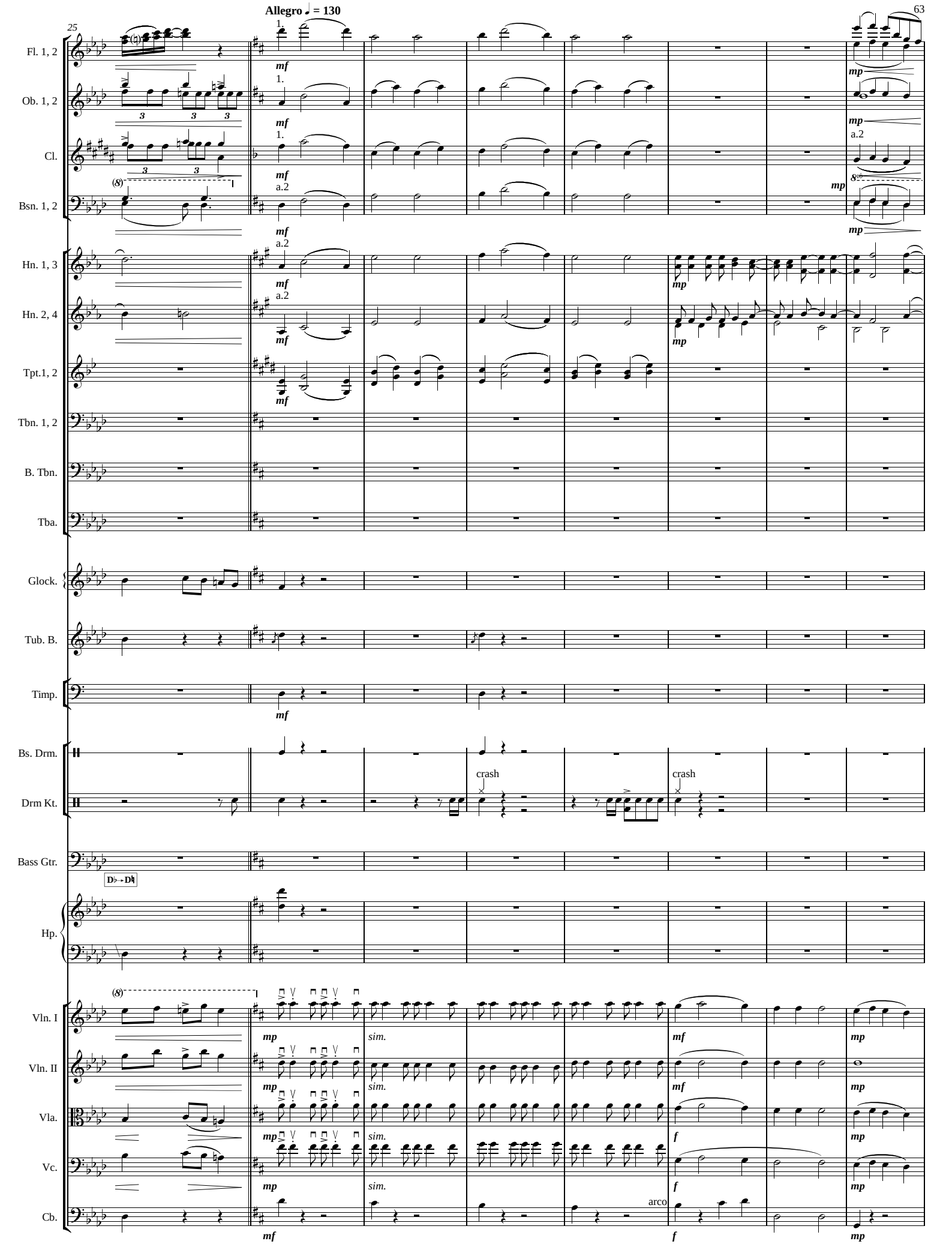
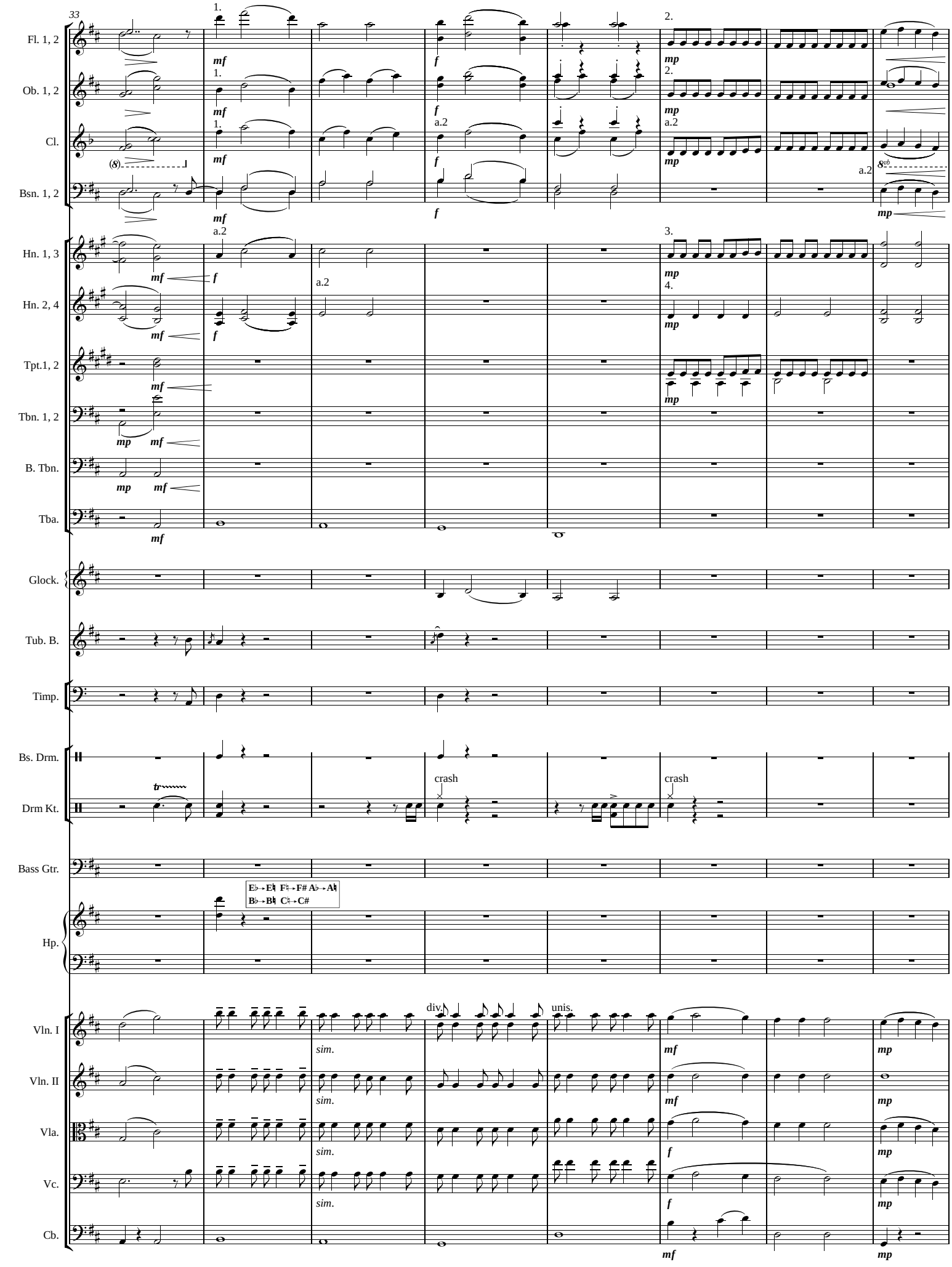
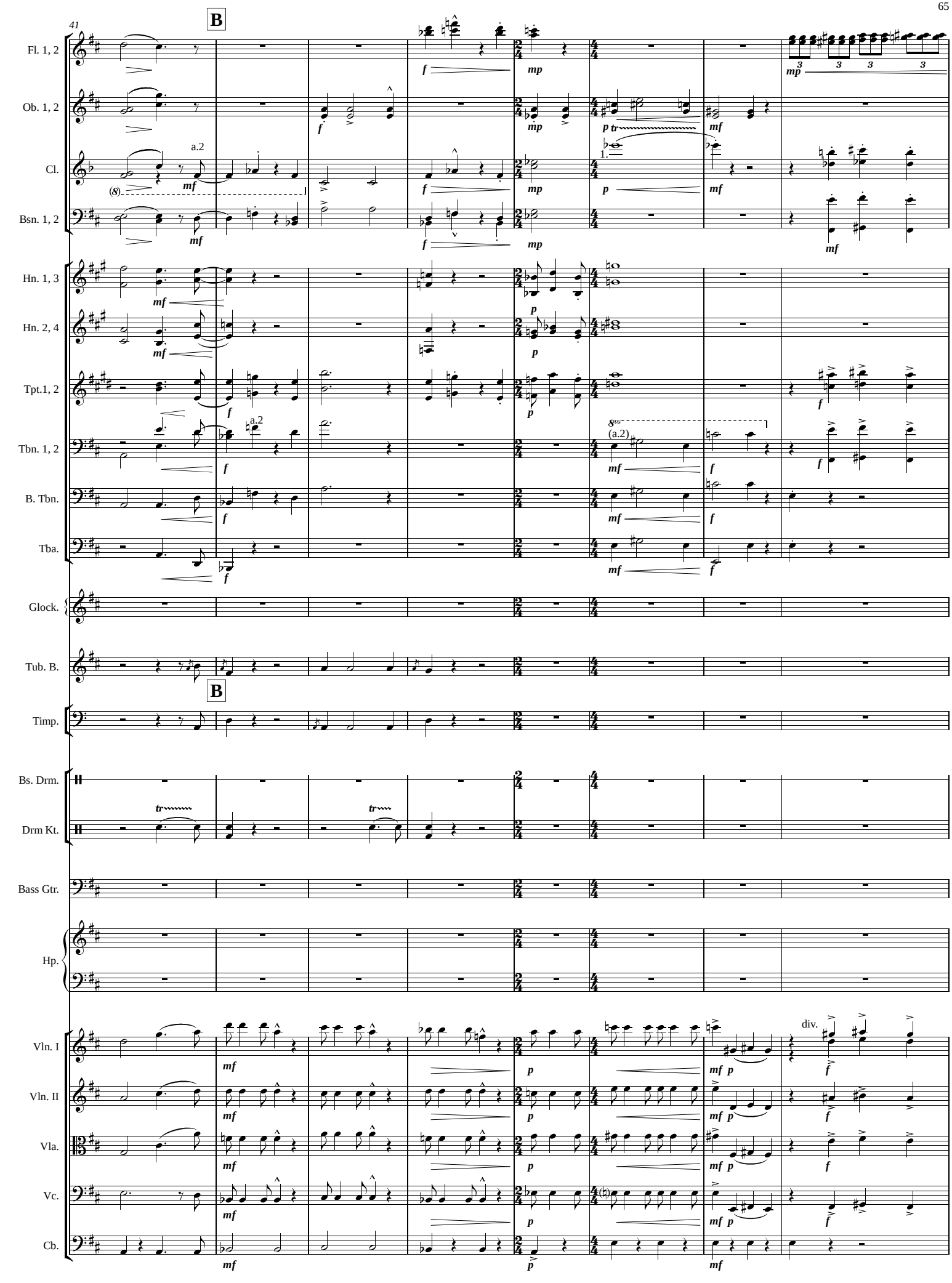
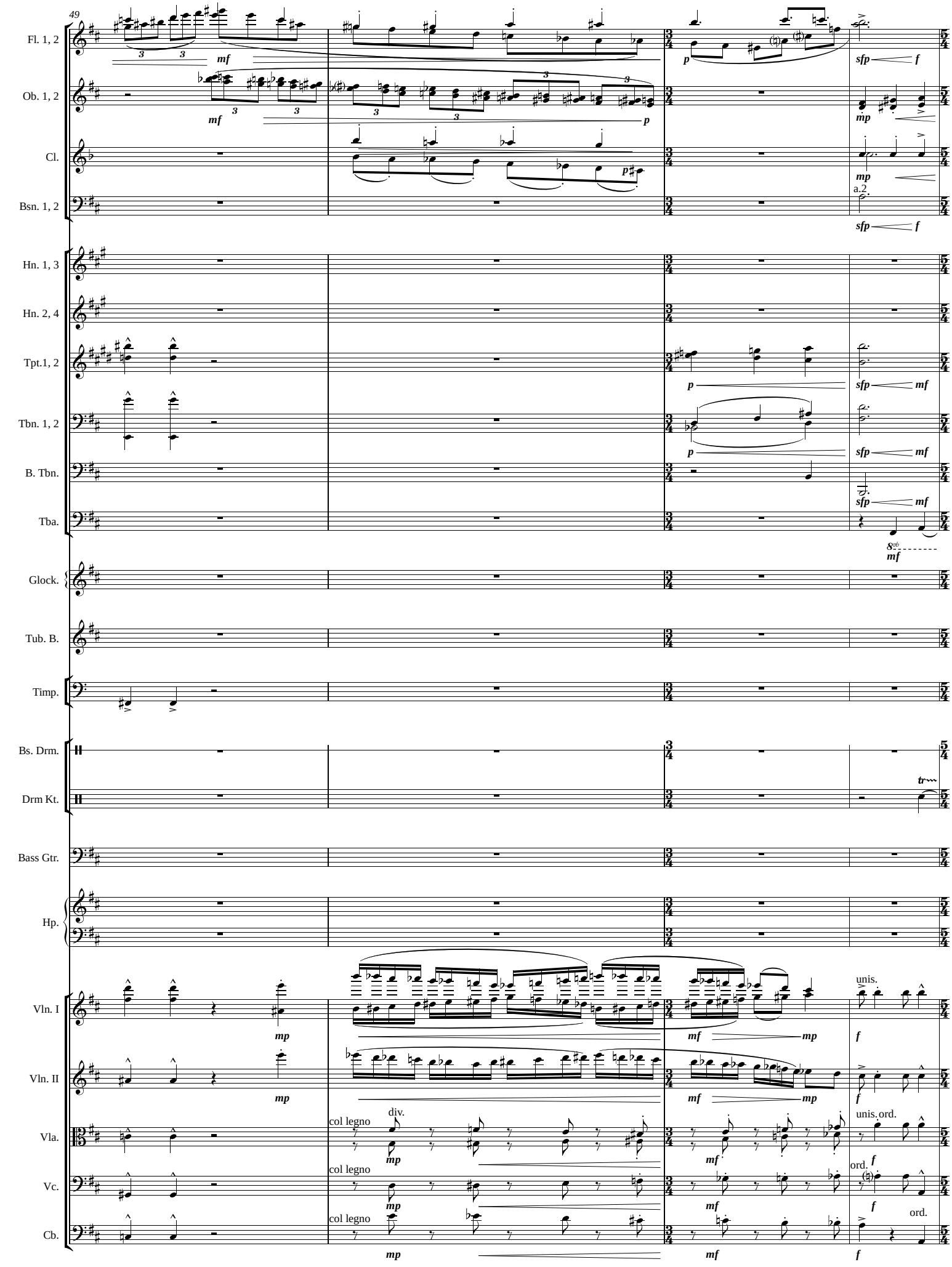

9
A
Più mosso ♩ = 120
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
splash
gliss.
div.
unis.
arco

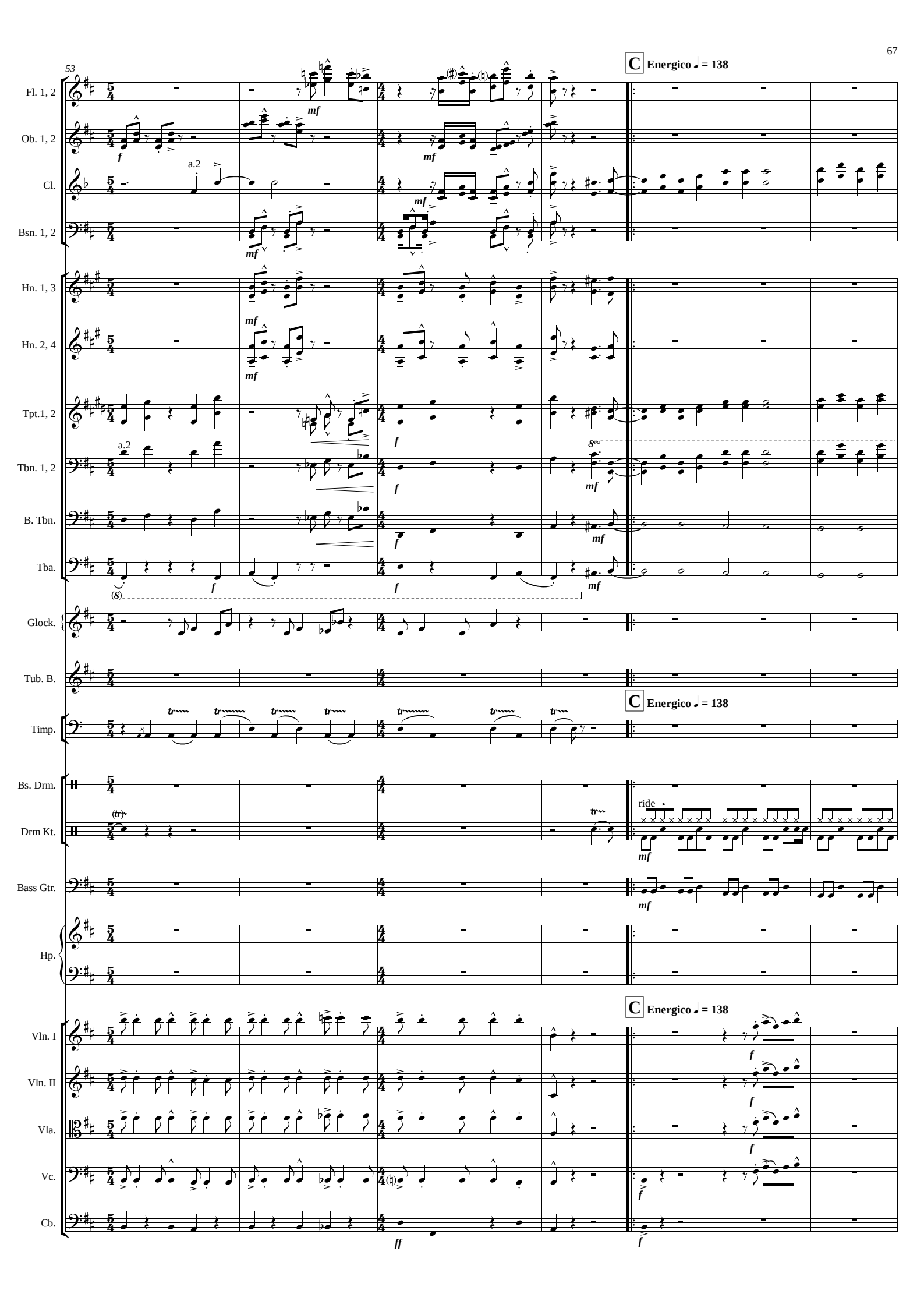

19
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
sim.
pizz.

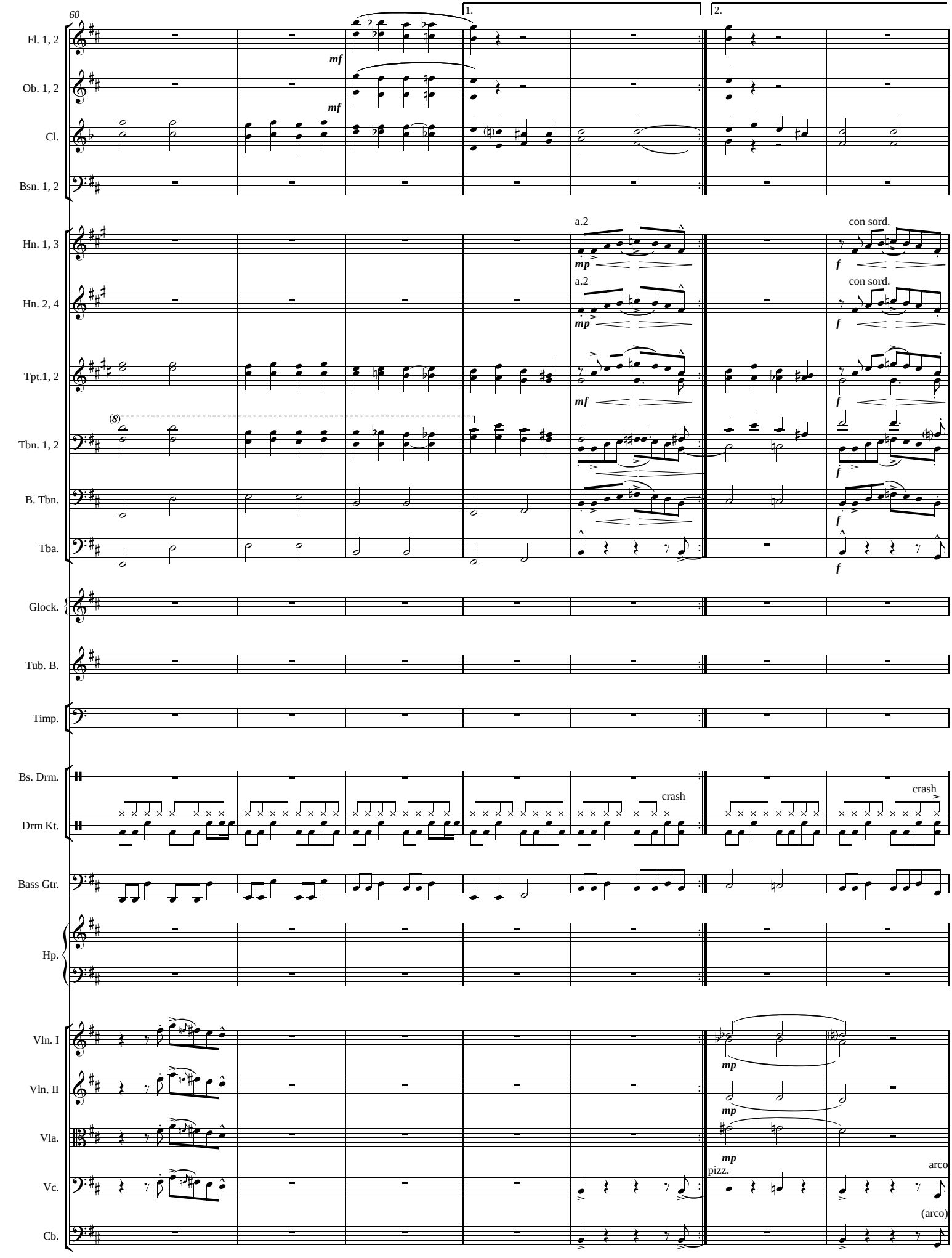

Allegro ♩ = 130
25
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
crash
crash
Bass Gtr.
D♭→D♮
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
a.2
sim.

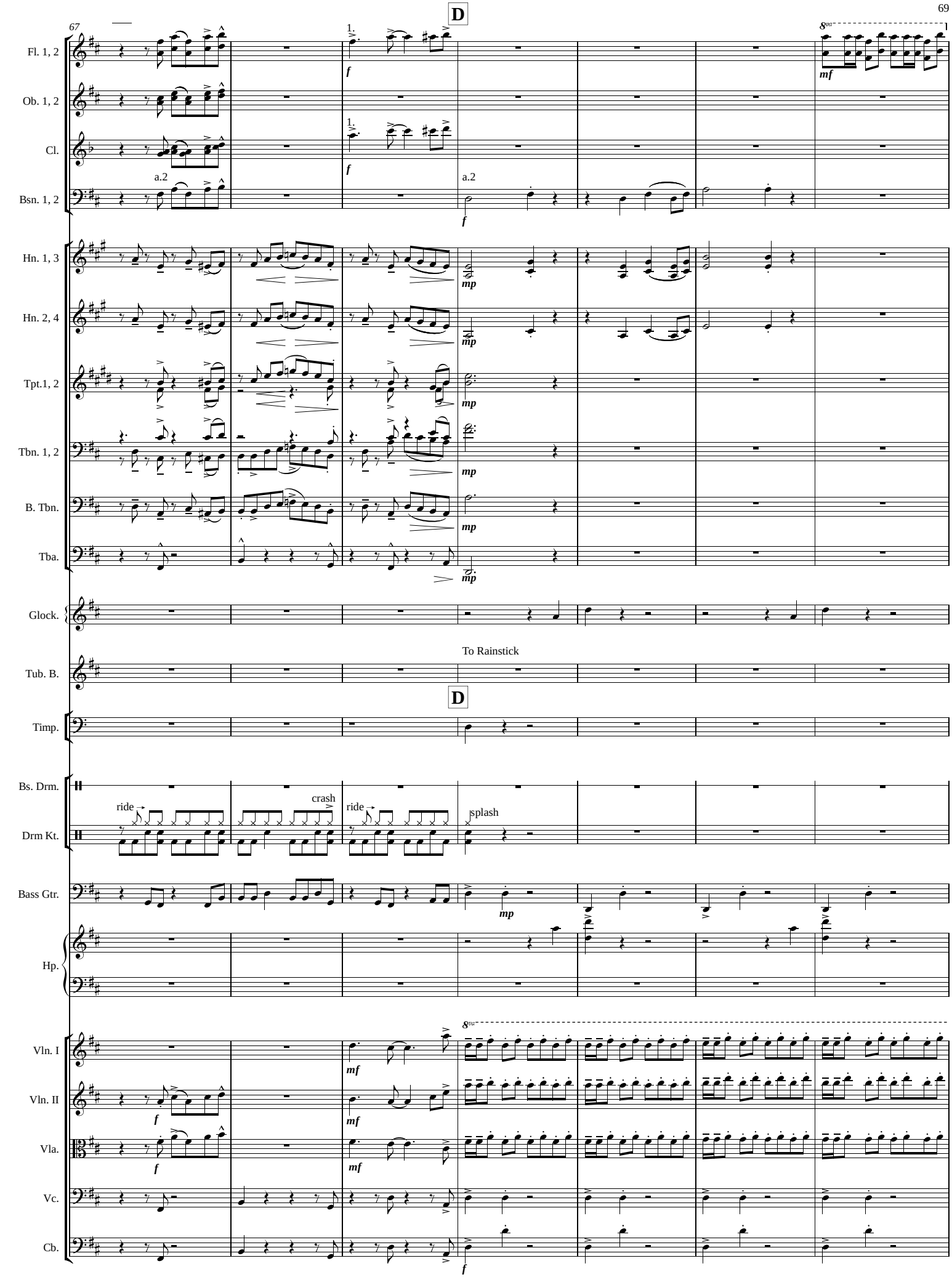

33
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
crash
crash
div.
unis.
sim.
E♭→E♮ F♯→F# A♭→A♮
B♭→B♮ C♯→C#

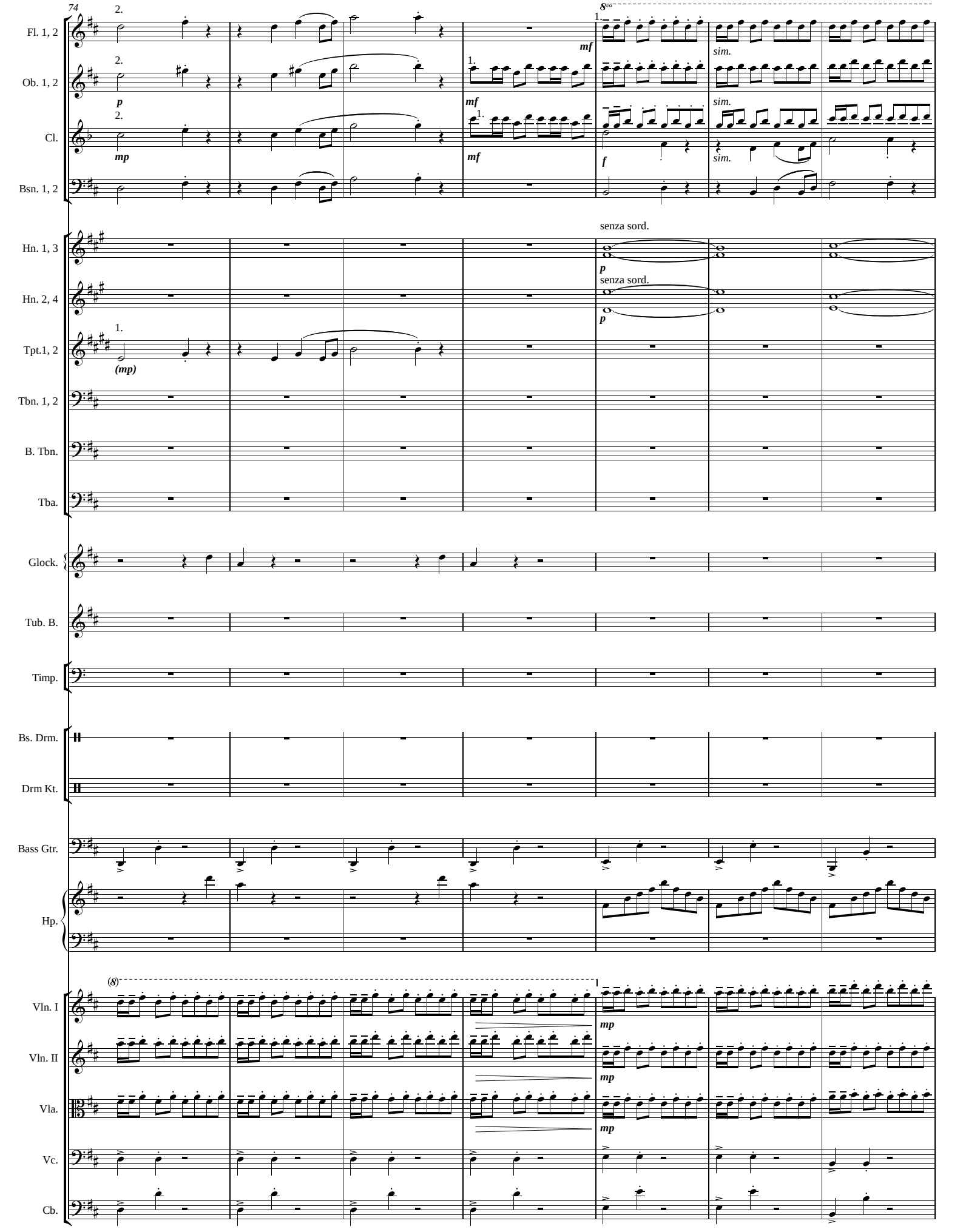

41
B
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
(a.2)
div.

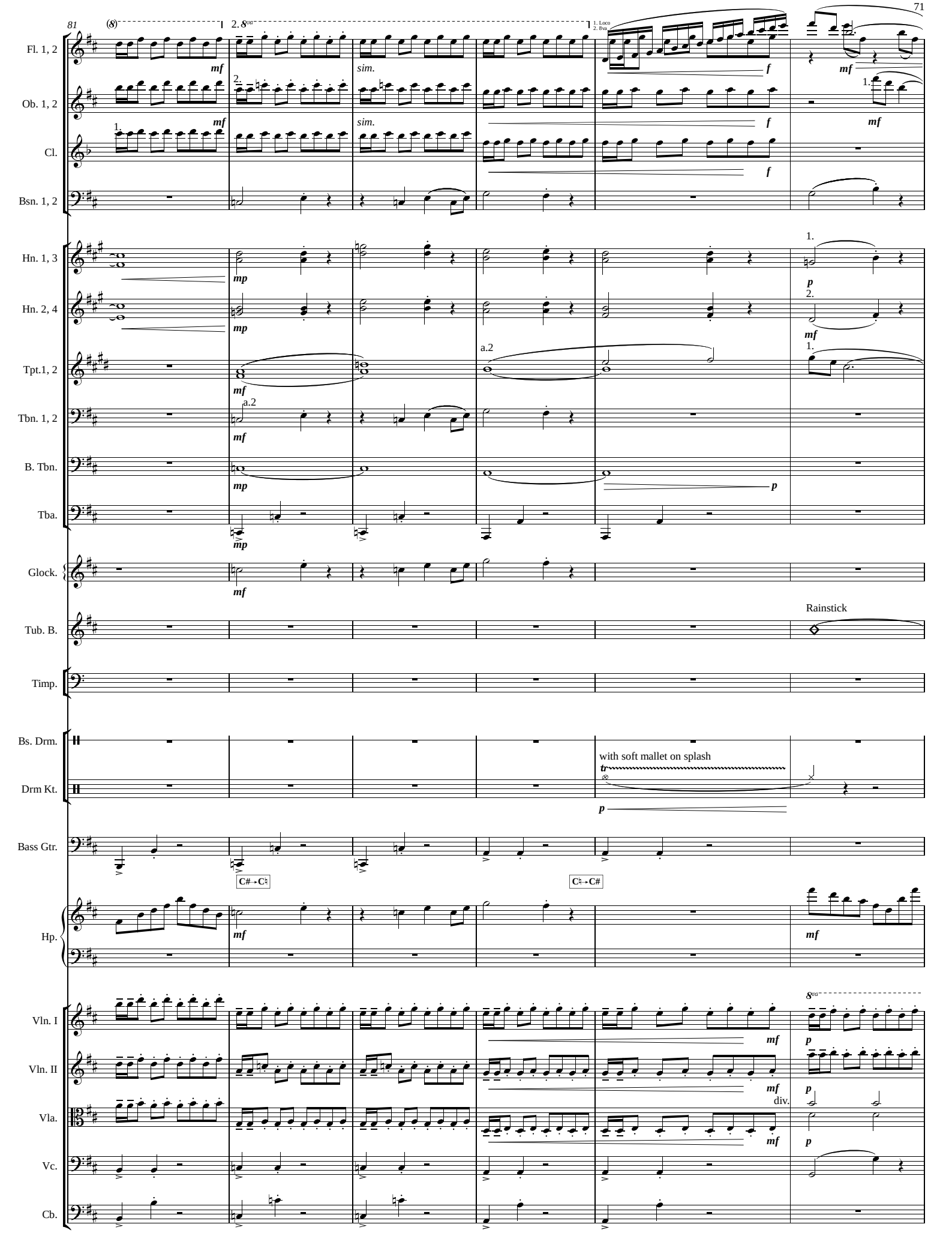

49
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
sfp
f
mp
a.2
unis.
div.
col legno
unis. ord.
ord.

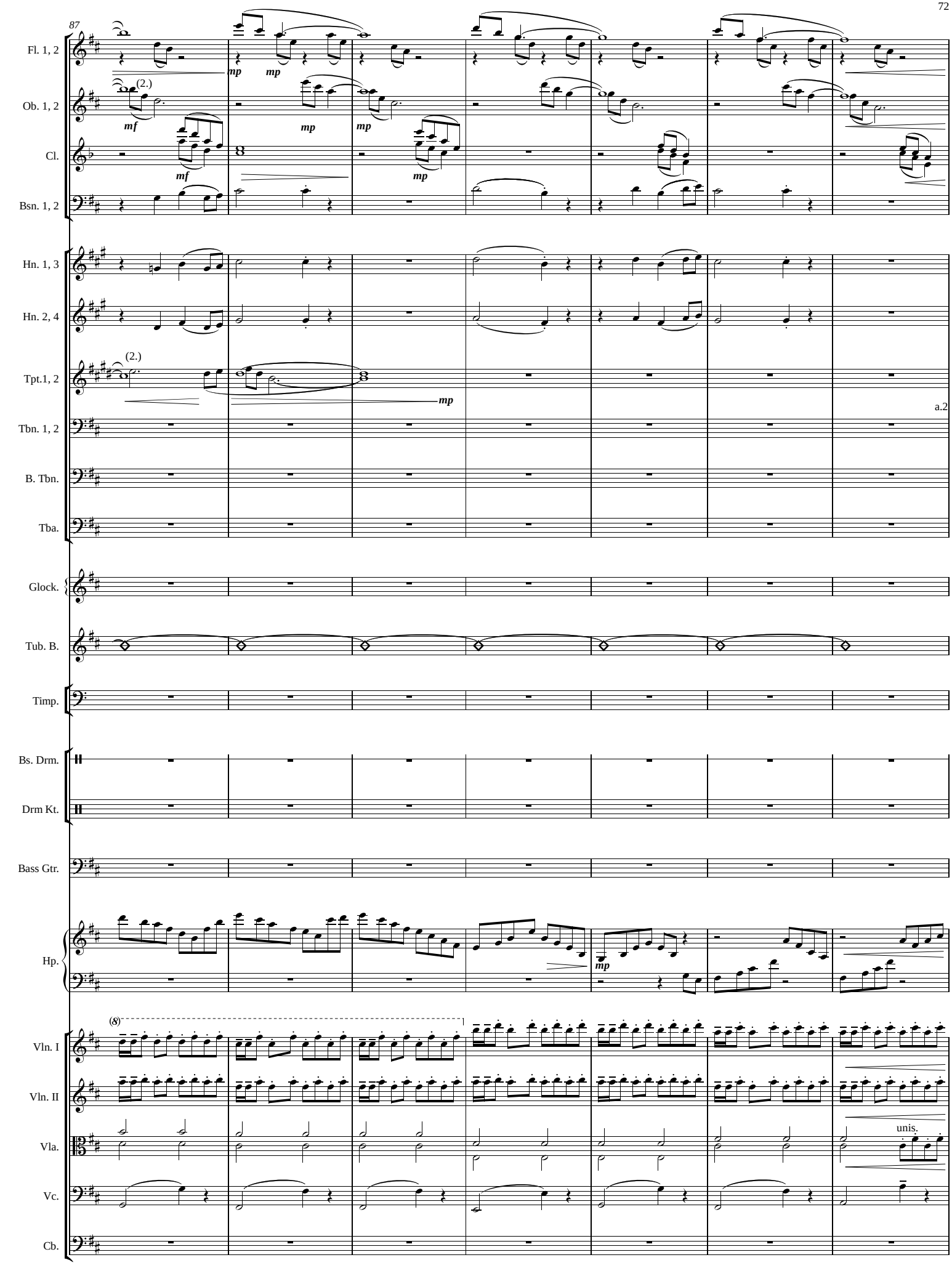

53
C Energico ♩ = 138
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
ride →

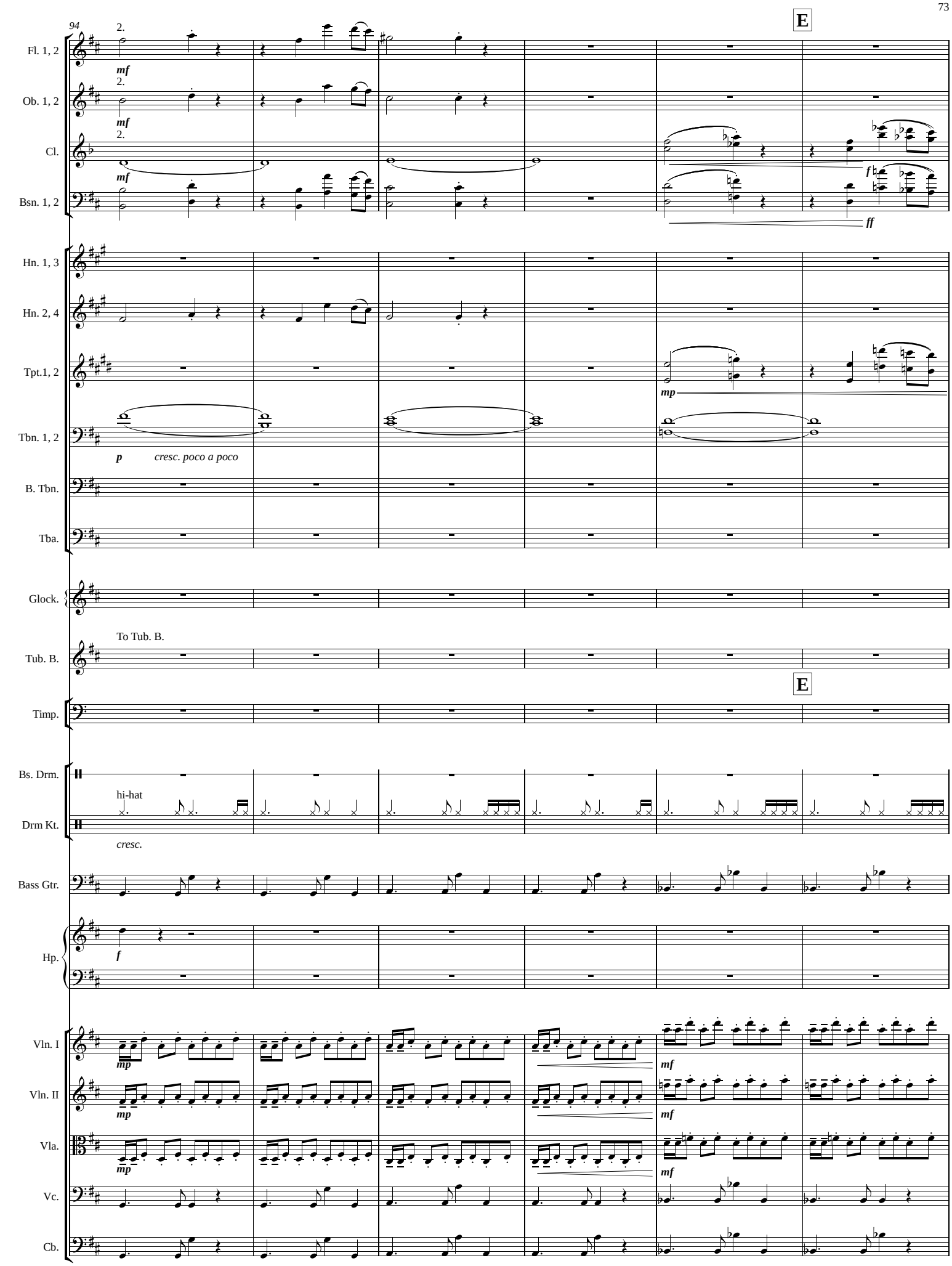

60
1.
2.
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
f
a.2
con sord.
crash
pizz.
arco
(arco)

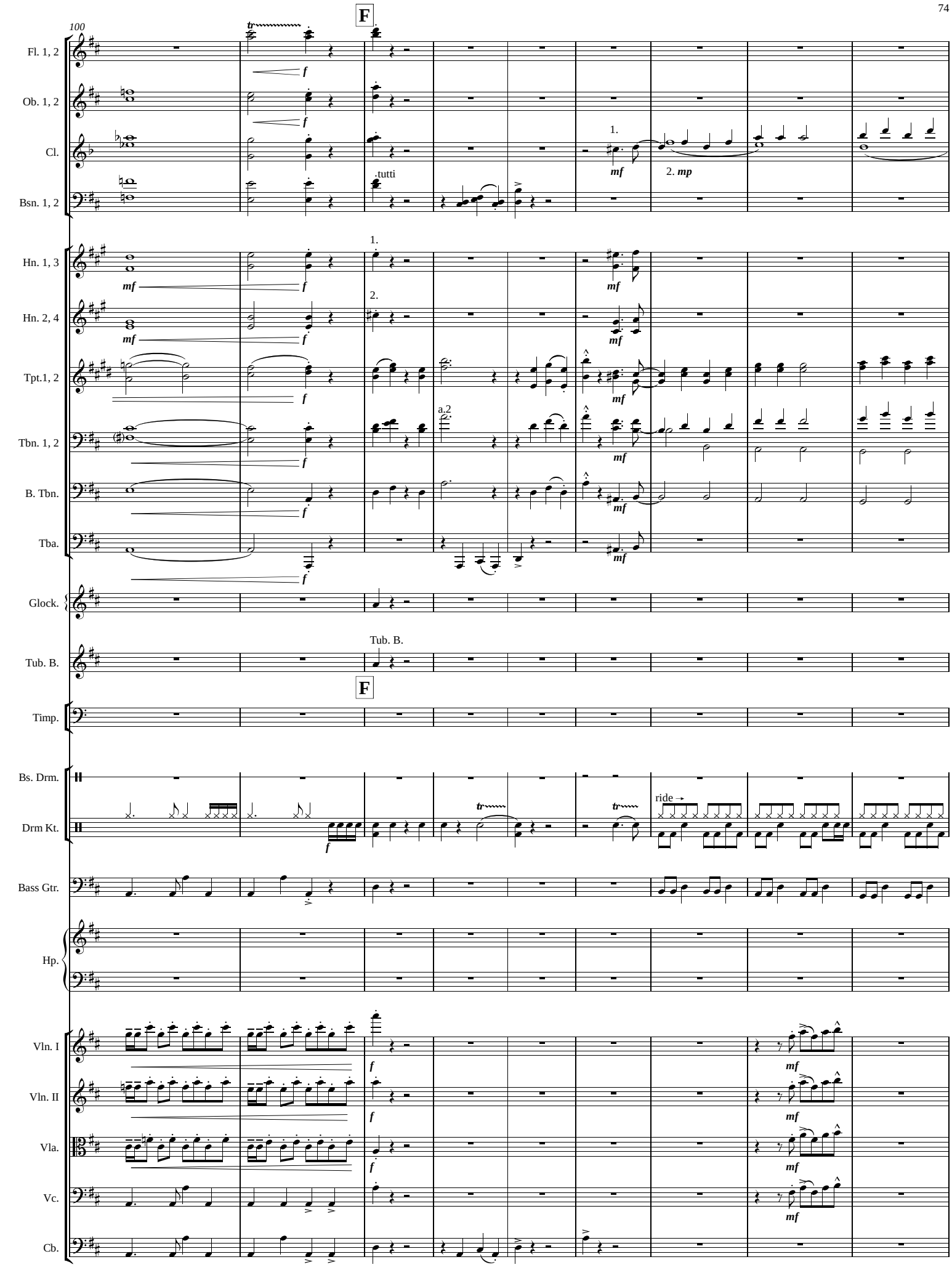

67
D
1.
8va
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
a.2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
To Rainstick
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
ride
crash
splash
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

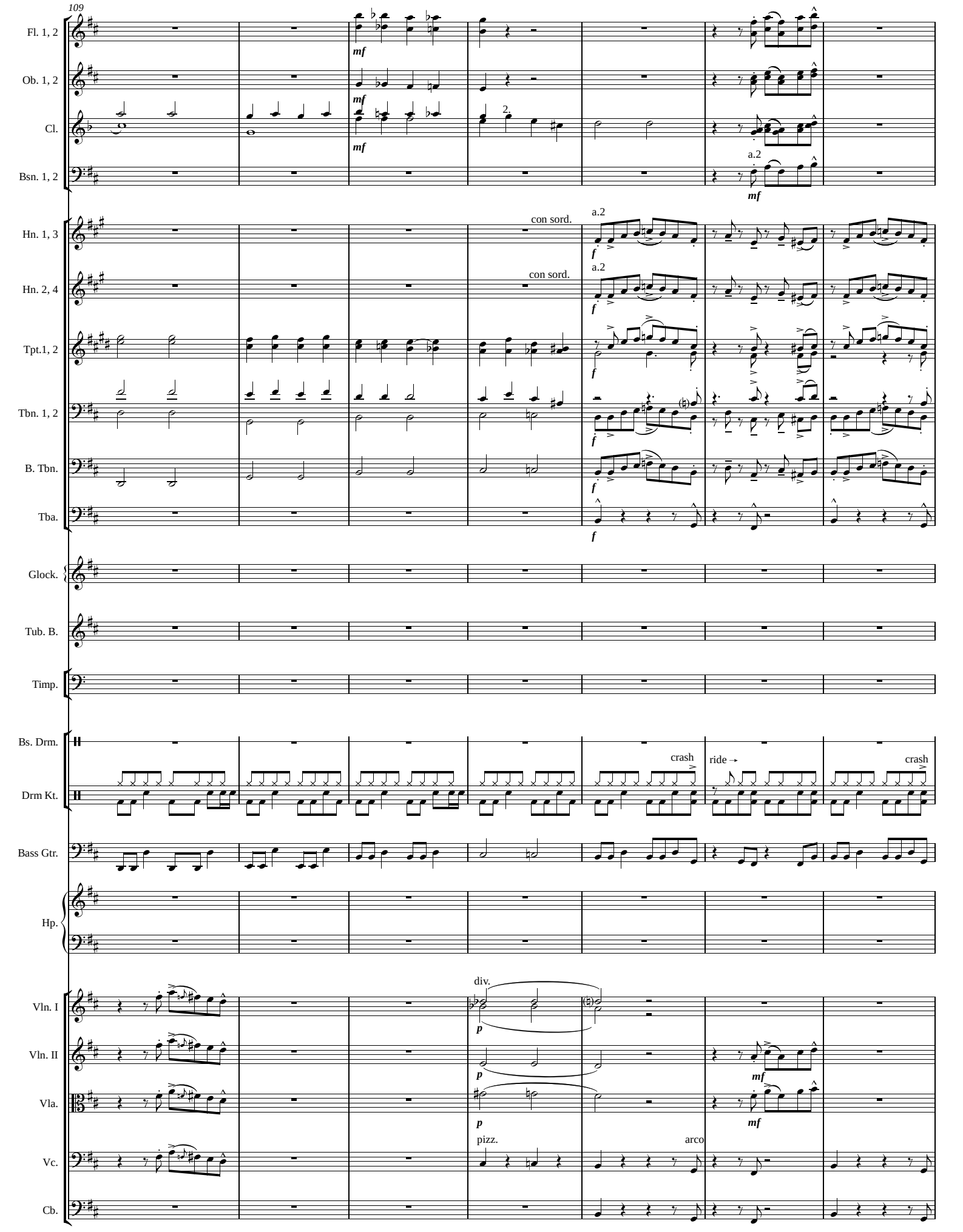

74
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
8va
sim.
senza sord.

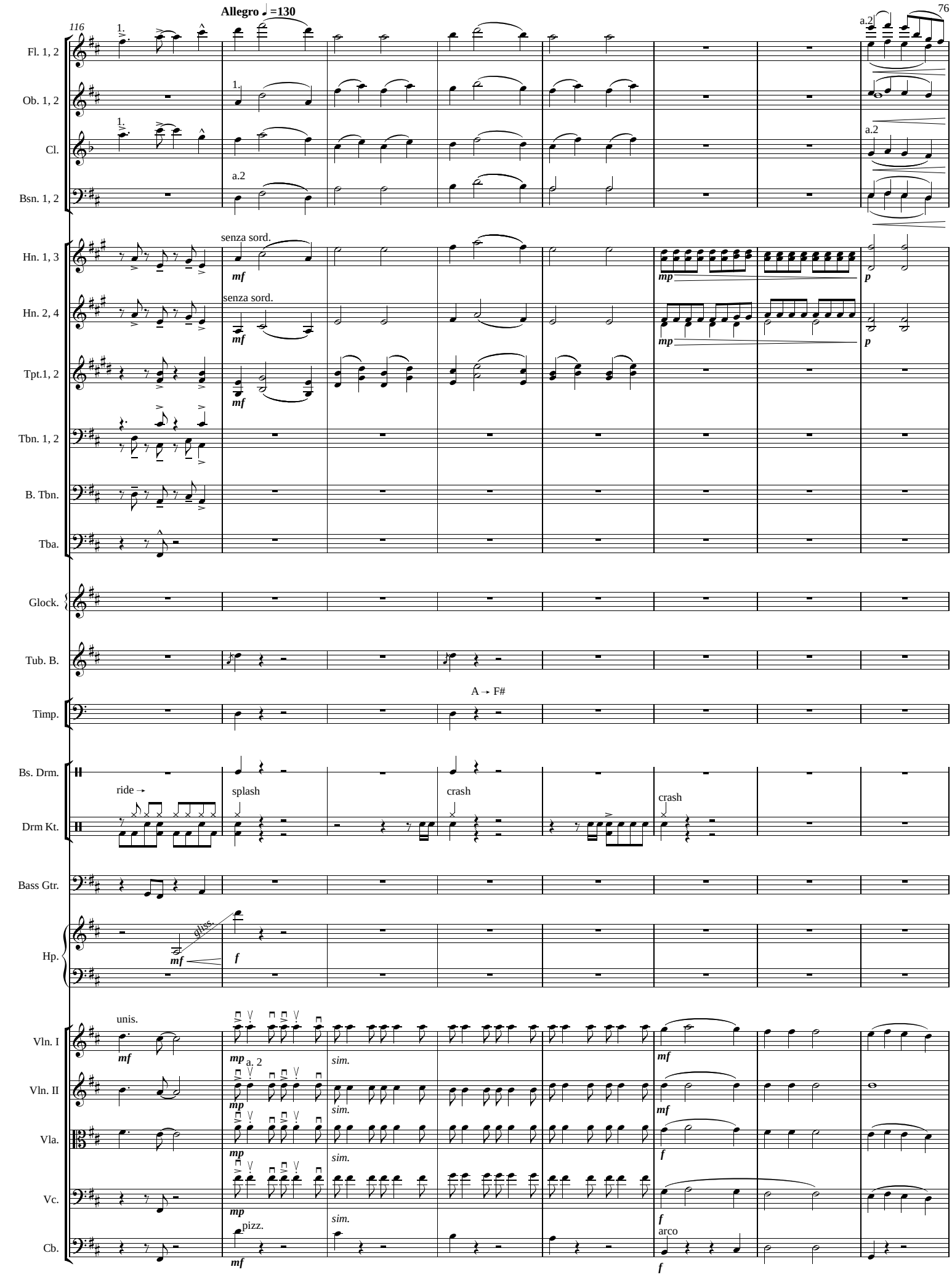

81
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sim.
a.2
Rainstick
with soft mallet on splash
C♯→C♮
C♮→C♯
div.


87
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(2.)
mf
mp
a.2
(8)
unis.


94
E
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
2.
mf
f
ff
mp
p
cresc. poco a poco
To Tub. B.
hi-hat
cresc.


100
F
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
tutti
1.
2. mp
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
a.2
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
ride
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


109
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
a.2
con sord.
f
crash
ride →
div.
p
pizz.
arco

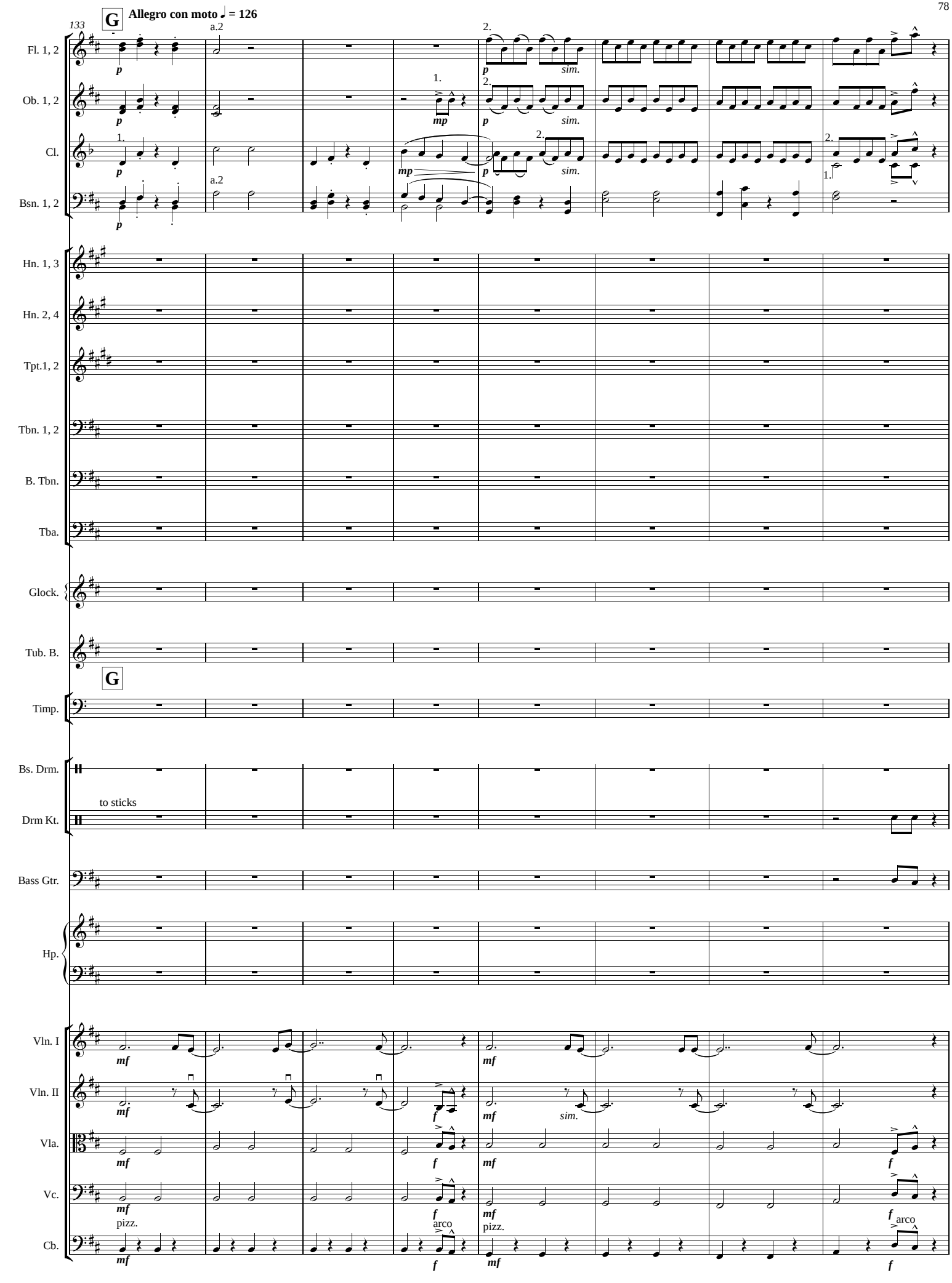

Allegro ♩=130
116
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
a.2
senza sord.
mf
mp
p
A → F#
ride →
splash
crash
gliss.
f
unis.
a. 2
sim.
pizz.
arco

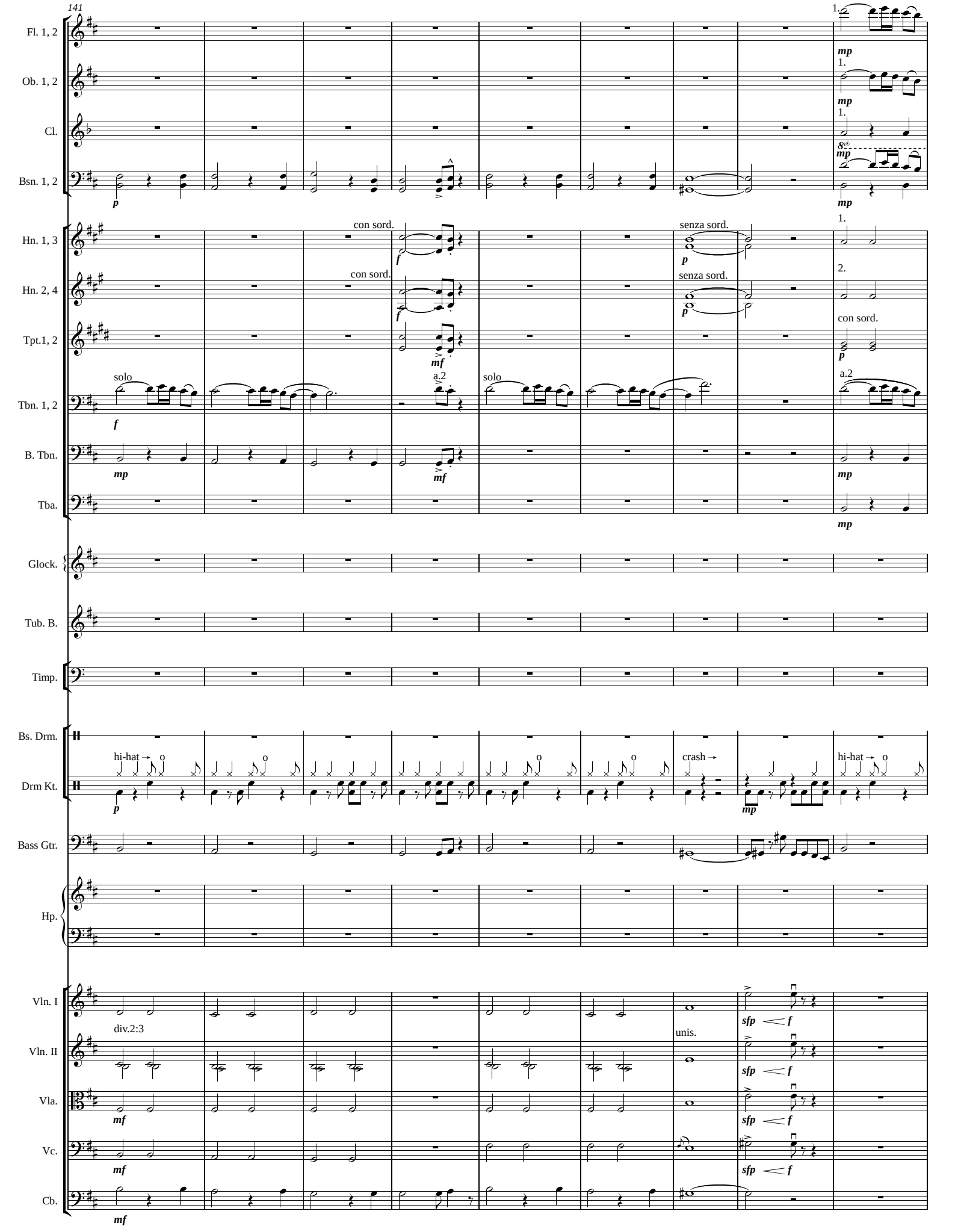
124

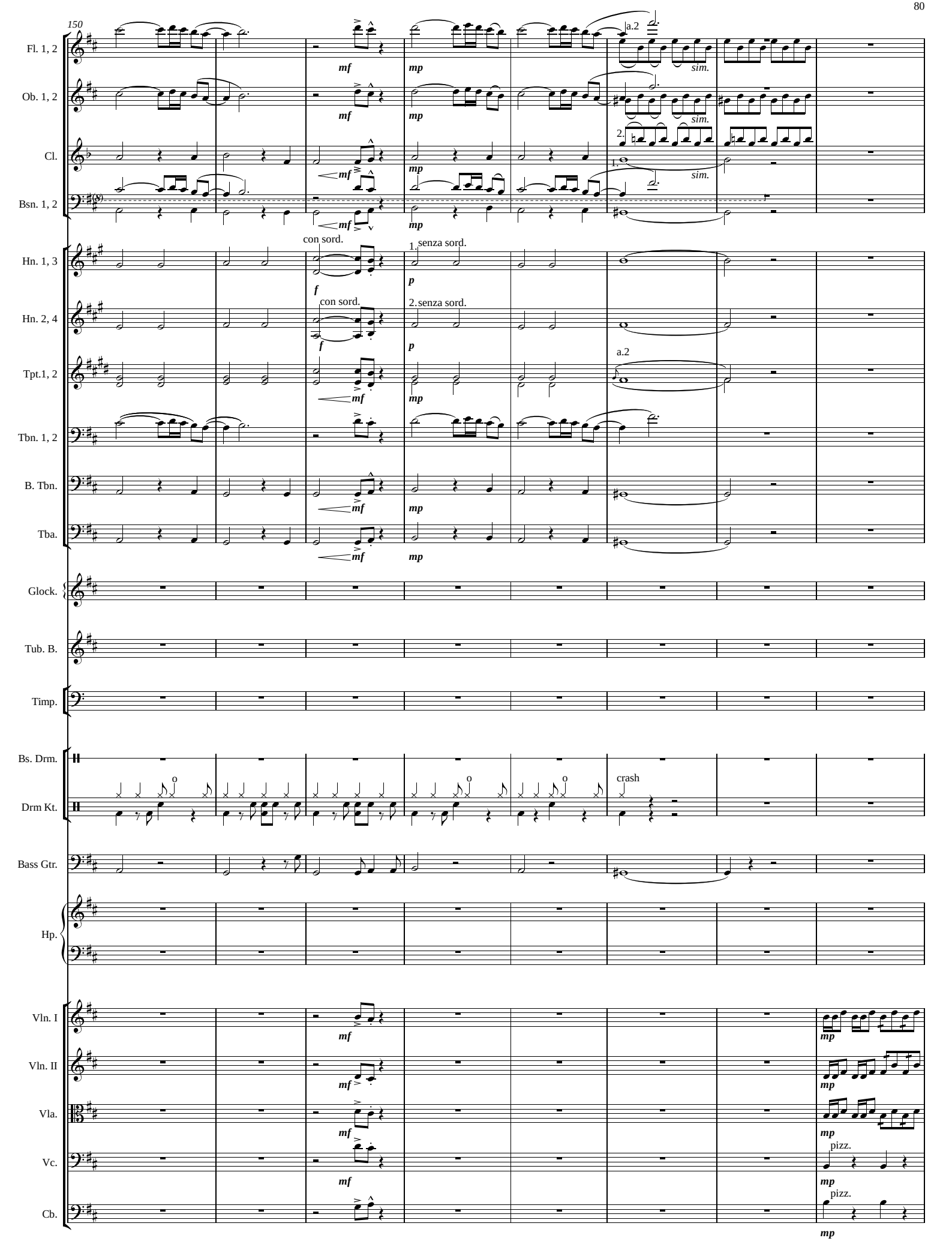
poco rall.

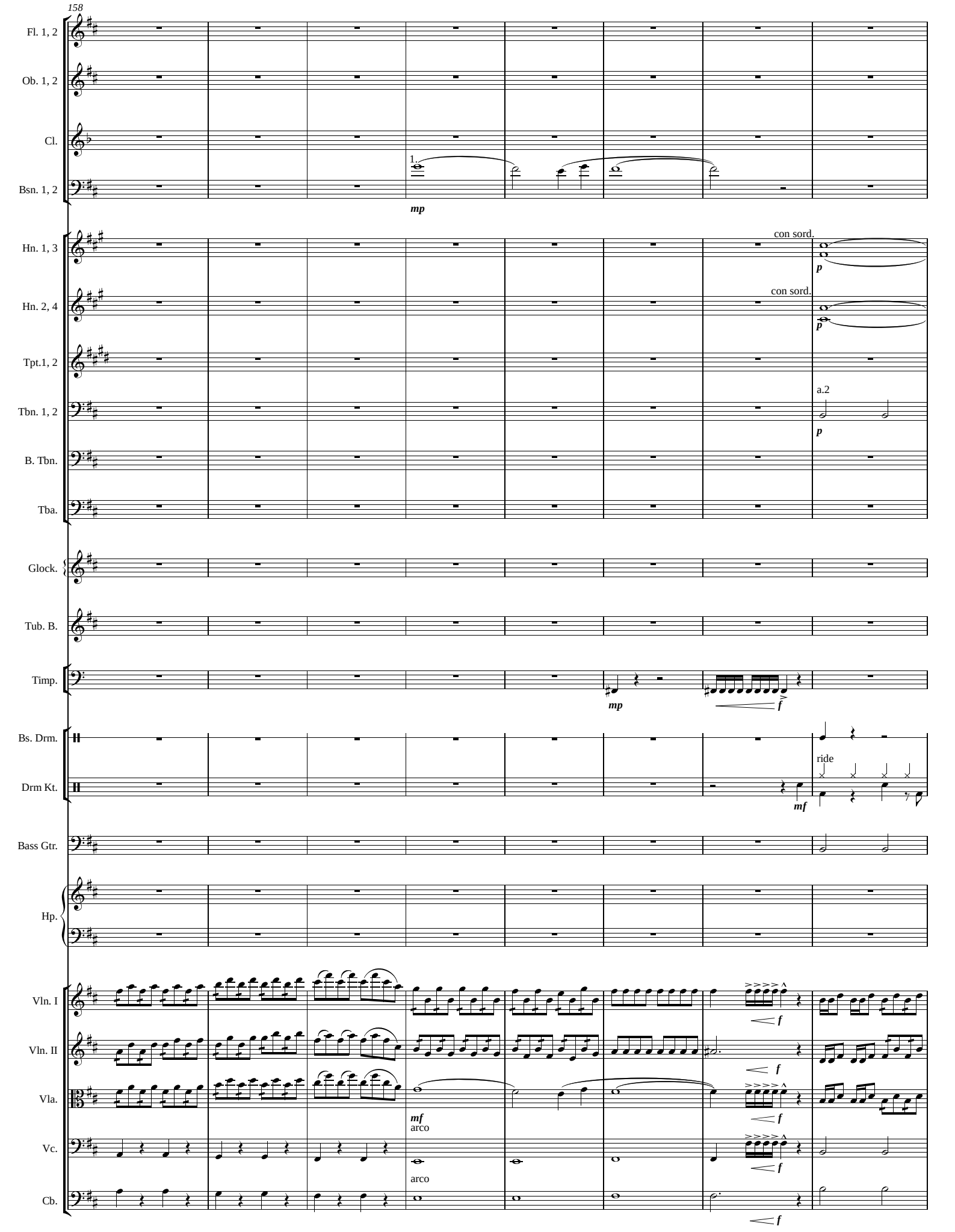
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a.2
1.
2.
sim.
to mallets
cymbal swooshes
ad. lib.


133
G
Allegro con moto ♩ = 126
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
to sticks
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
sim.
pizz.
arco


141
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
con sord.
senza sord.
solo
a.2
hi-hat
crash
div.2:3
unis.


150
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
sim.
con sord.
senza sord.
crash
pizz.


158
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
1.
mp
Hn. 1, 3
con sord.
p
Hn. 2, 4
con sord.
p
Tpt.1, 2
Tbn. 1, 2
a.2
p
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
mp
f
Bs. Drm.
Drm Kt.
ride
mf
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
mf
arco
Vc.
arco
Cb.
f

166

Furioso

Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sim.
a.2
mf < f
cresc. poco a poco
senza sord.
mp
F# → A
crash
hi-hat
mute crash on 4

Tranquillo

174

Fl. 1, 2

Ob. 1, 2

Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt.1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Glock.

Tub. B.

Timp.

Bs. Drm.

Drm Kt.

Bass Gtr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

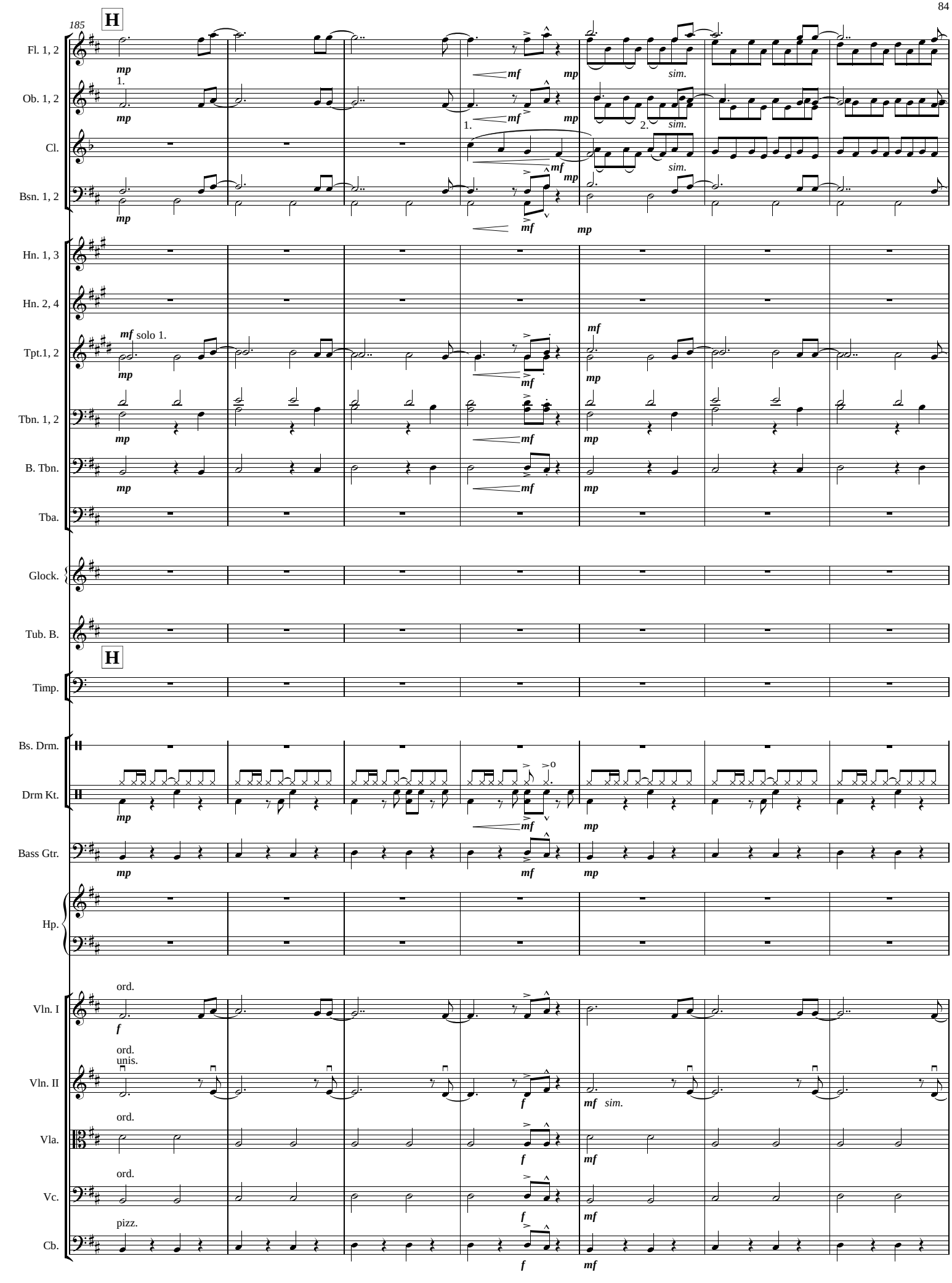
mf *f* *mp* *p*

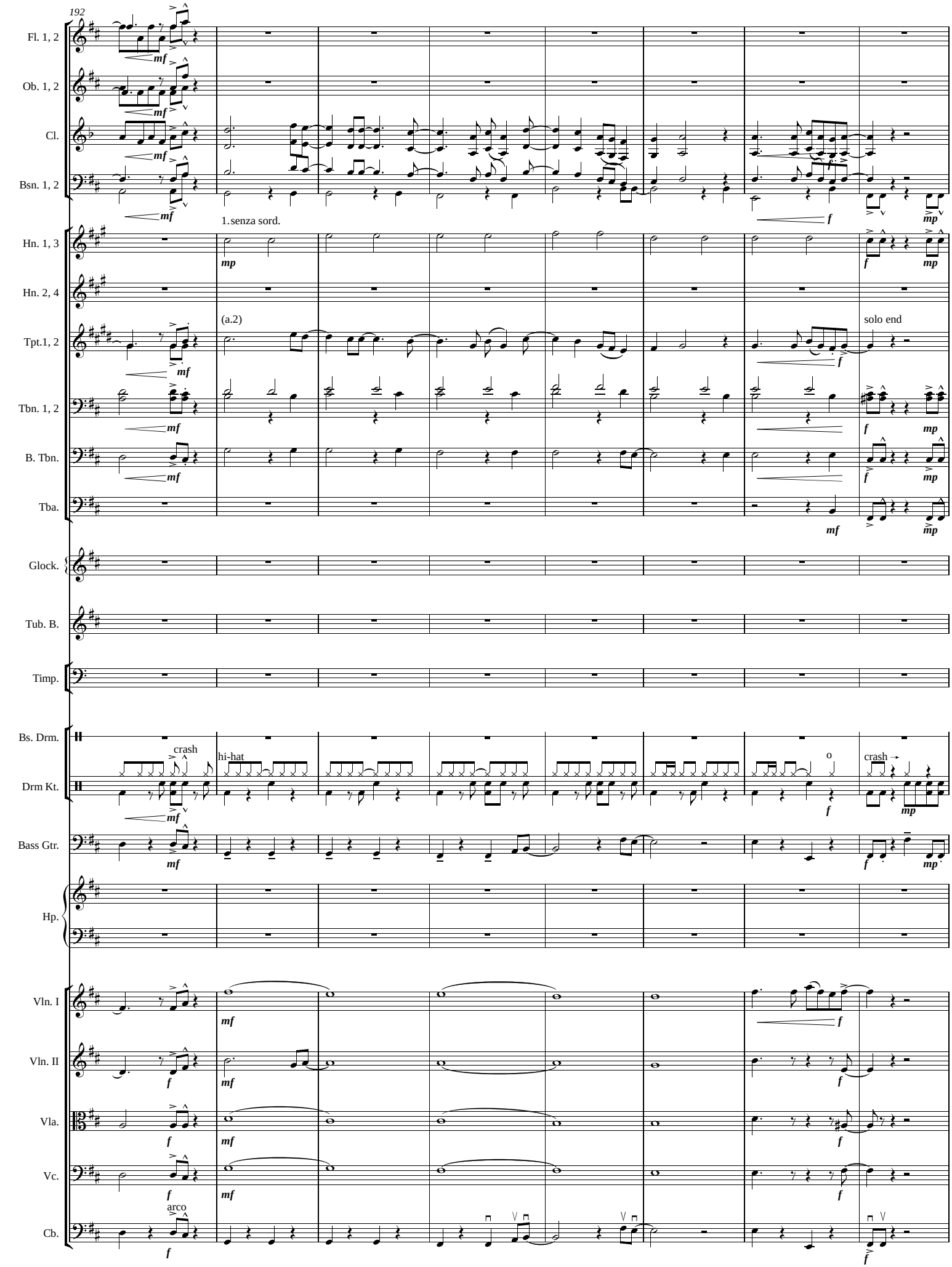
a.2

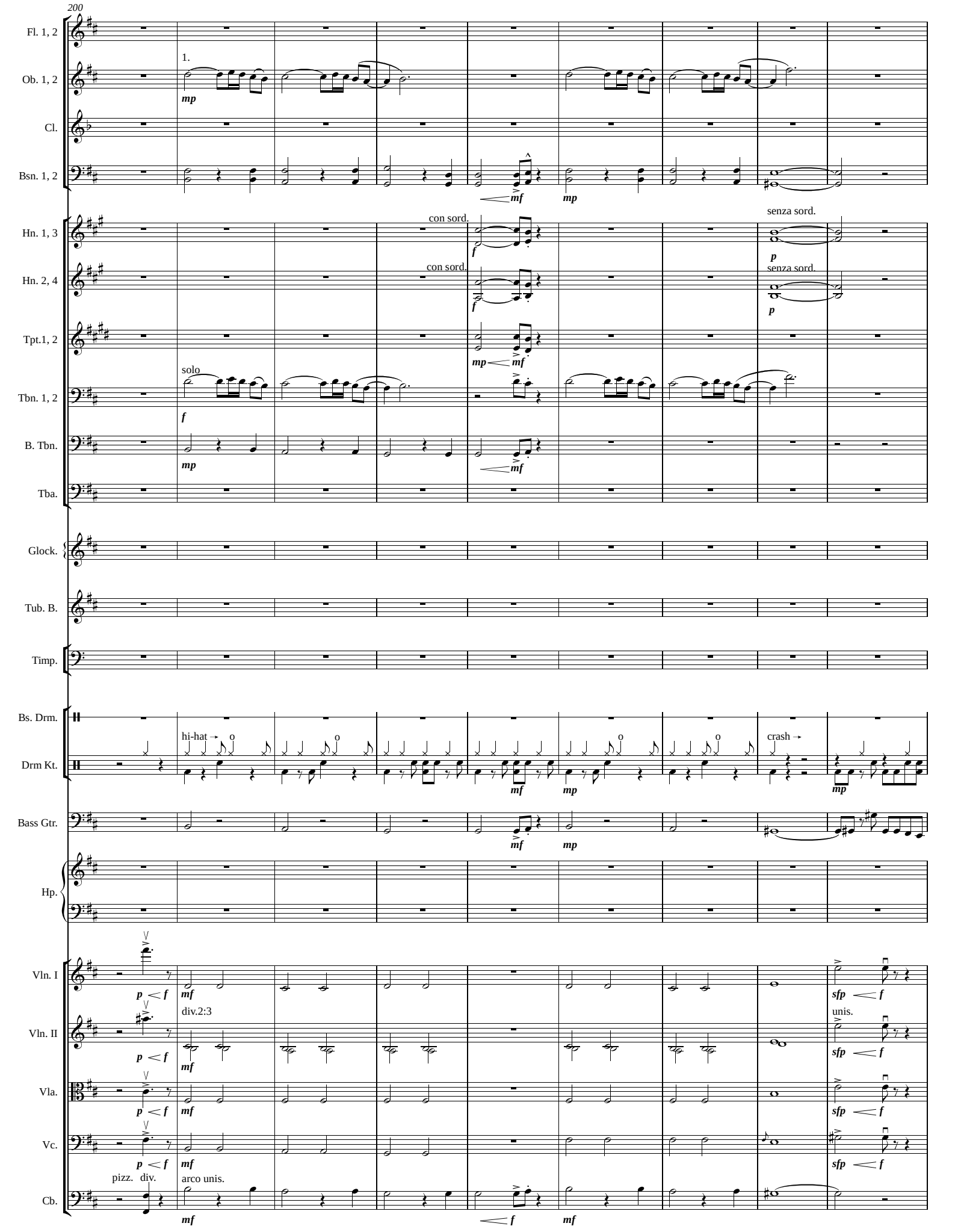
(8)

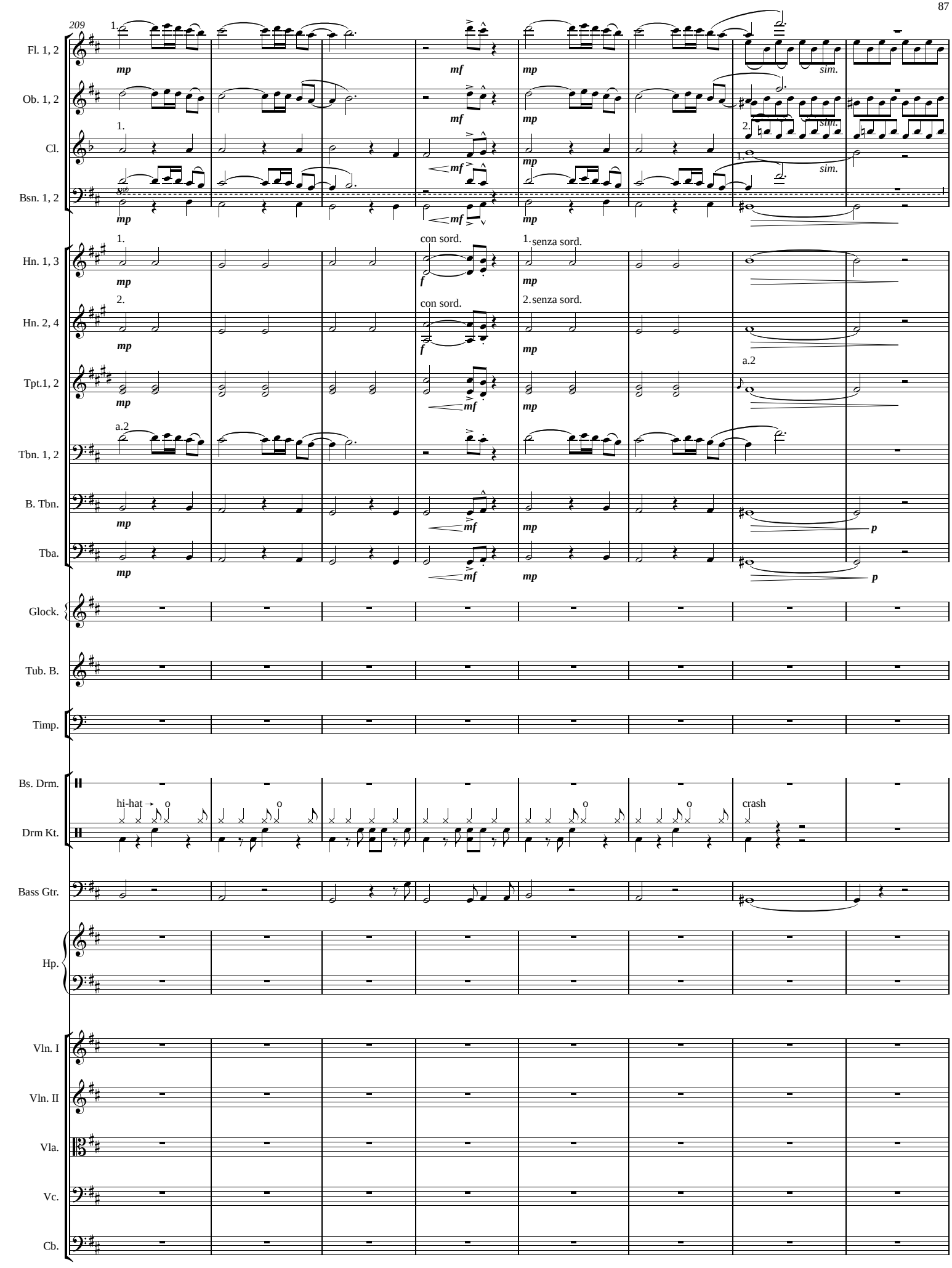
sul tasto

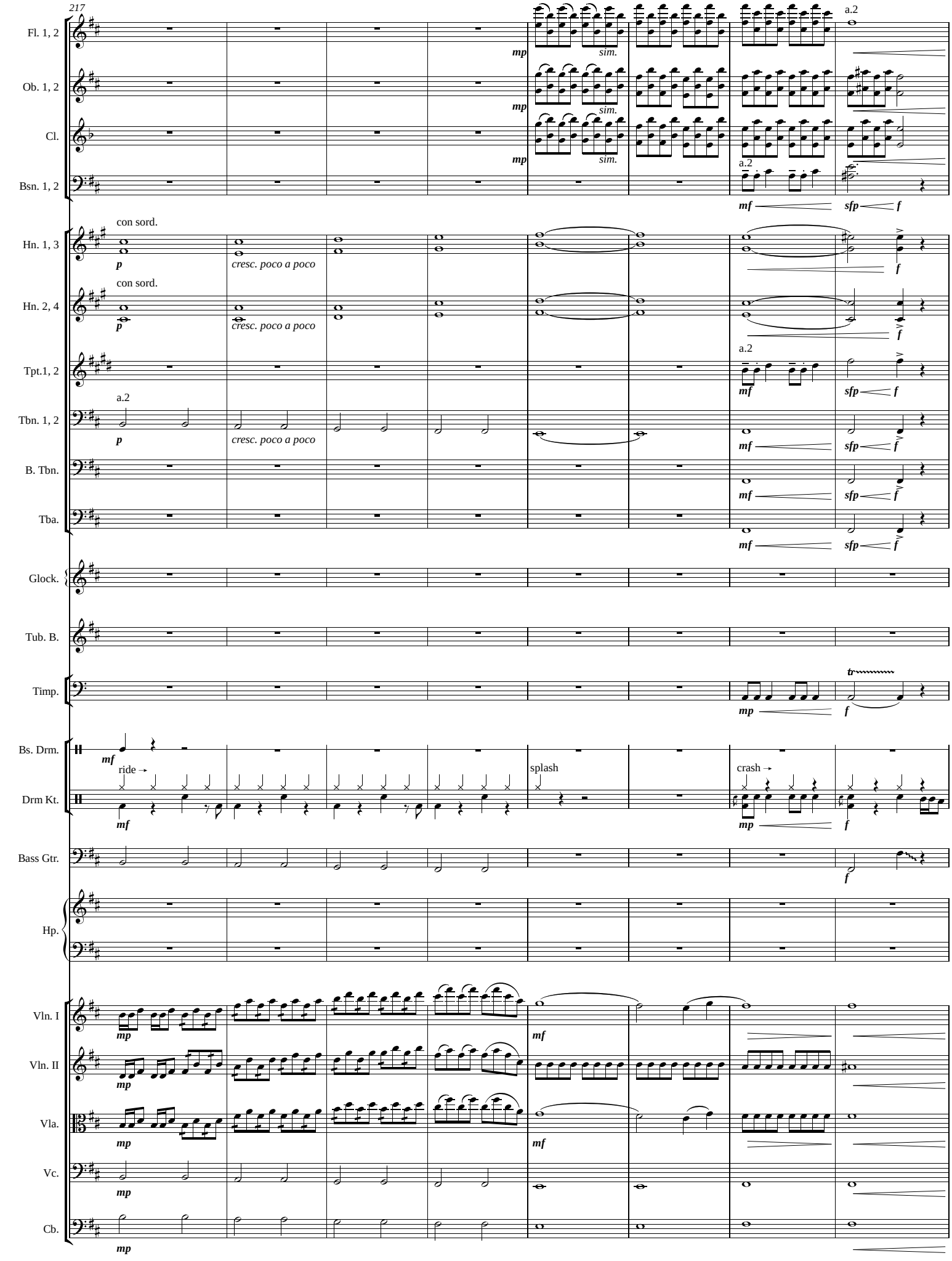
div.

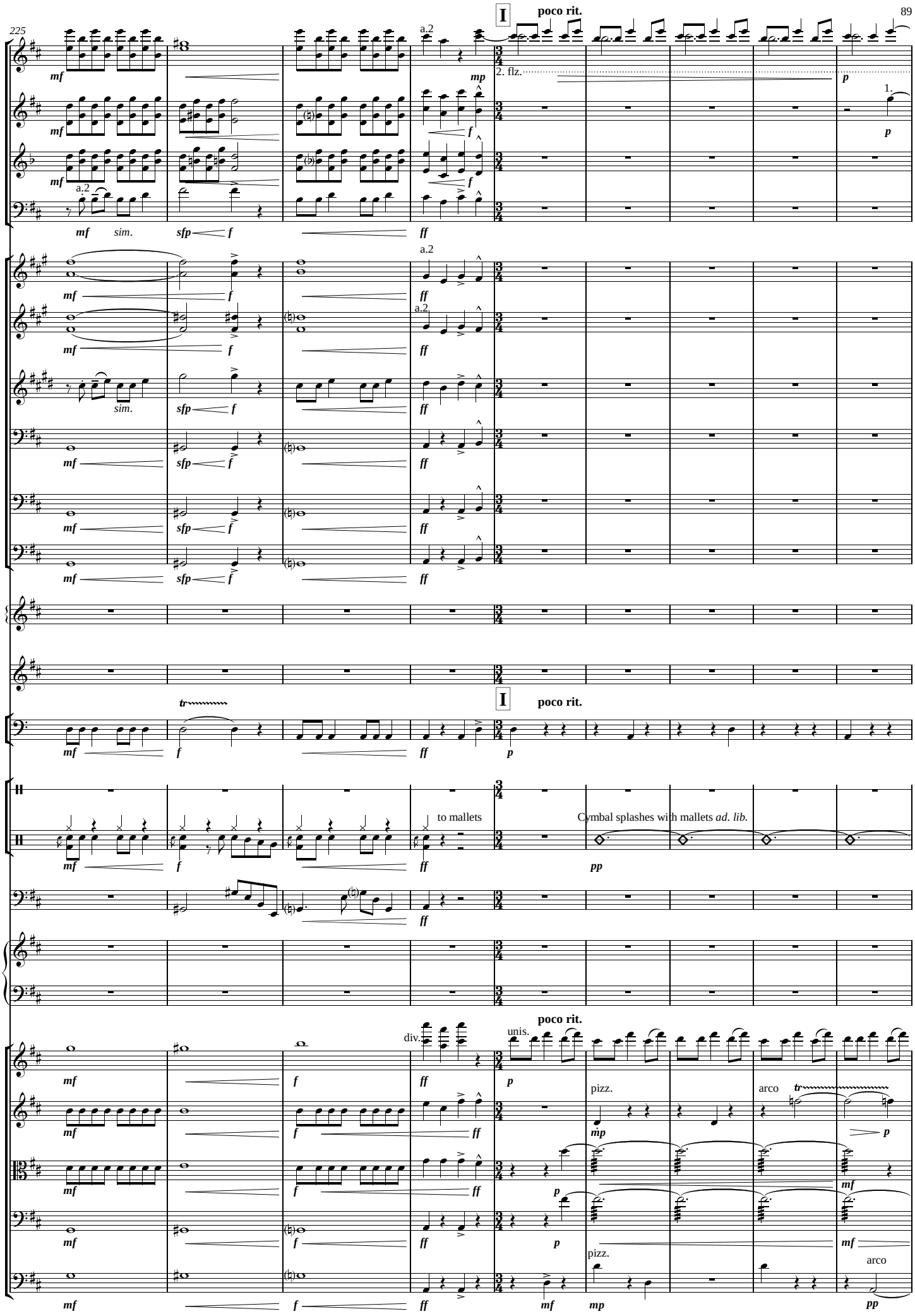

185
H
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
1.
2.
sim.
mf solo 1.
ord.
unis.
pizz.

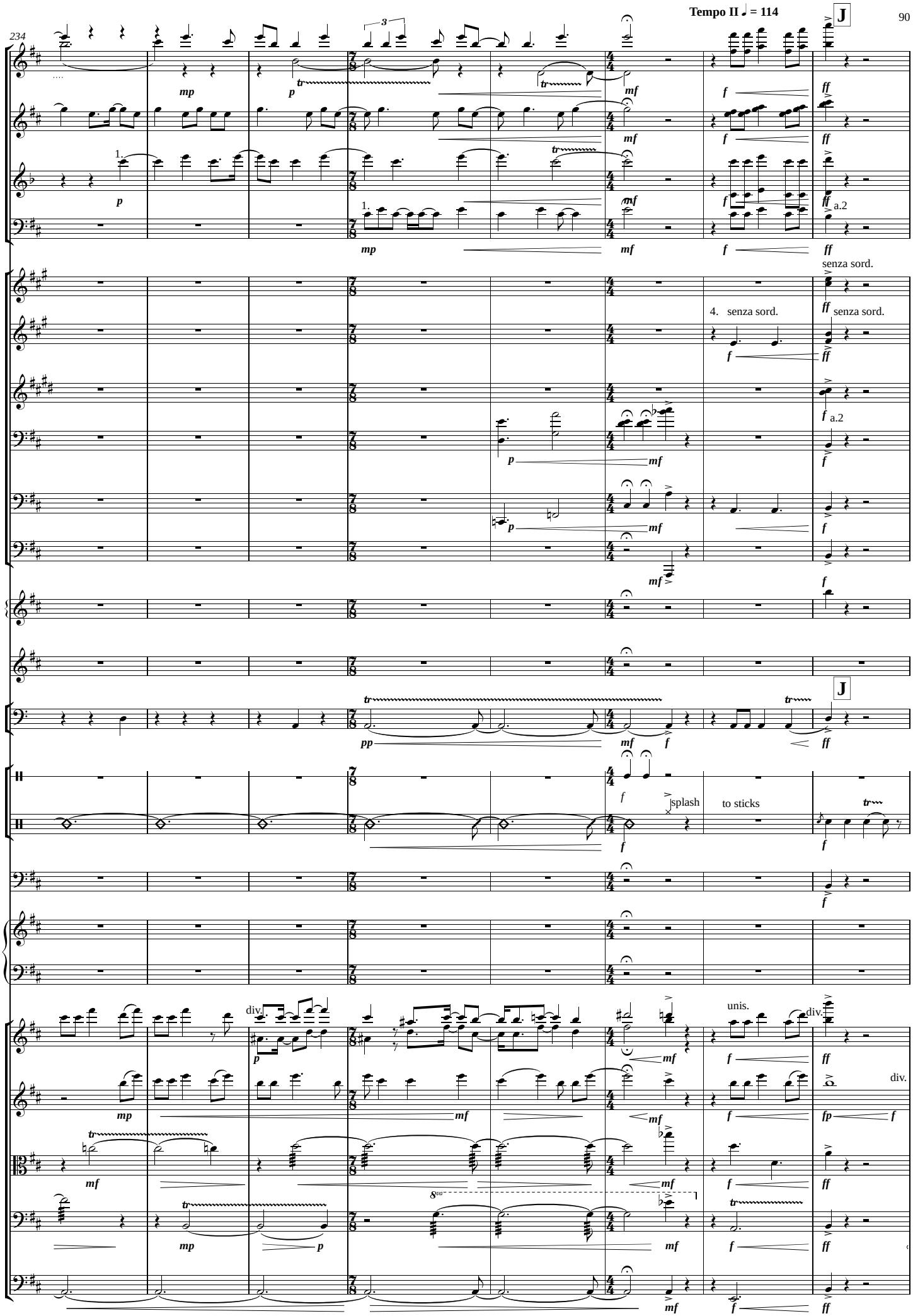

192
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
1.senza sord.
Hn. 1, 3
Hn. 2, 4
(a.2)
solo end
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
crash
hi-hat
crash
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.

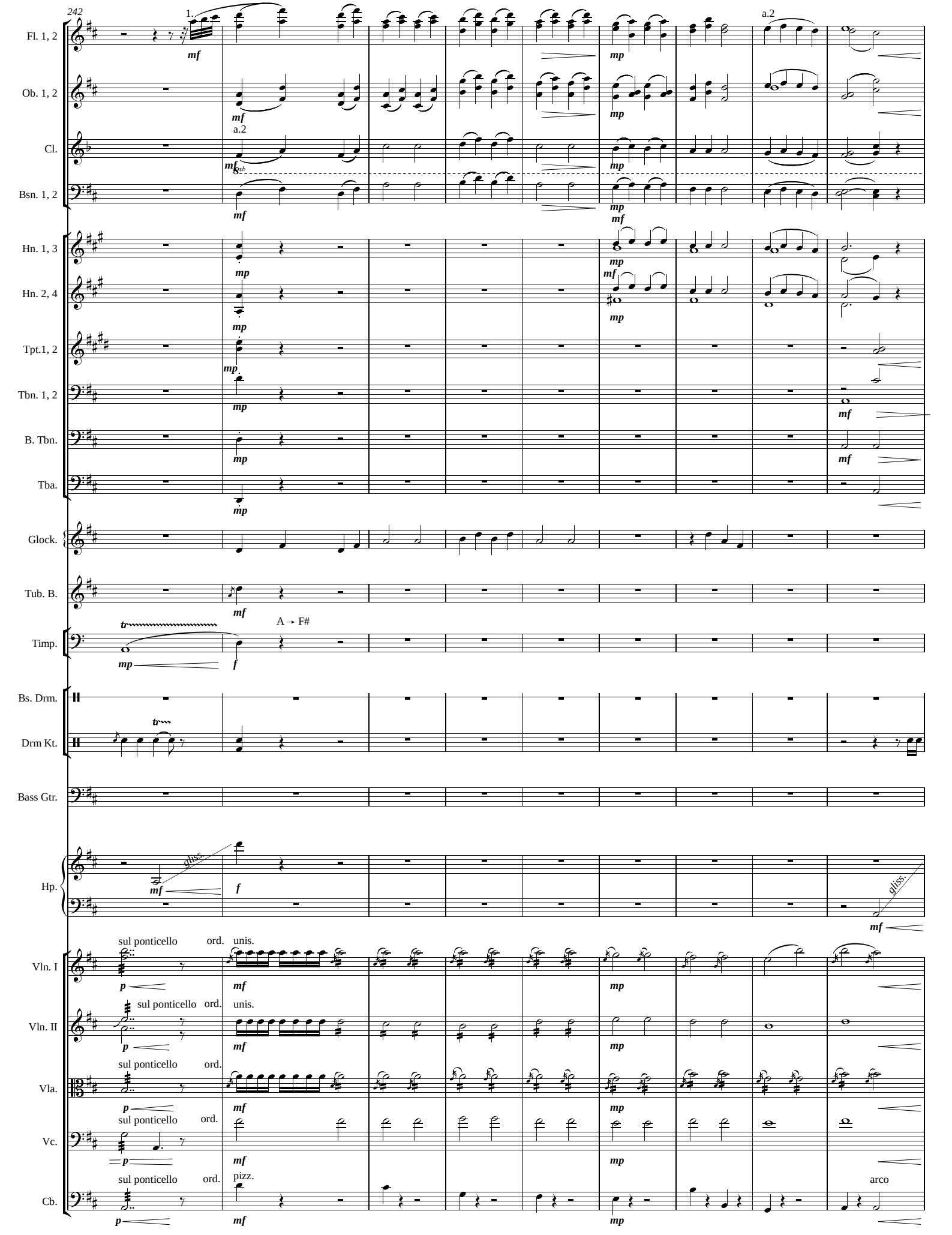

200
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
mp
mf
con sord.
senza sord.
f
p
solo
hi-hat
crash
div.2:3
unis.
sfp
pizz. div.
arco unis.

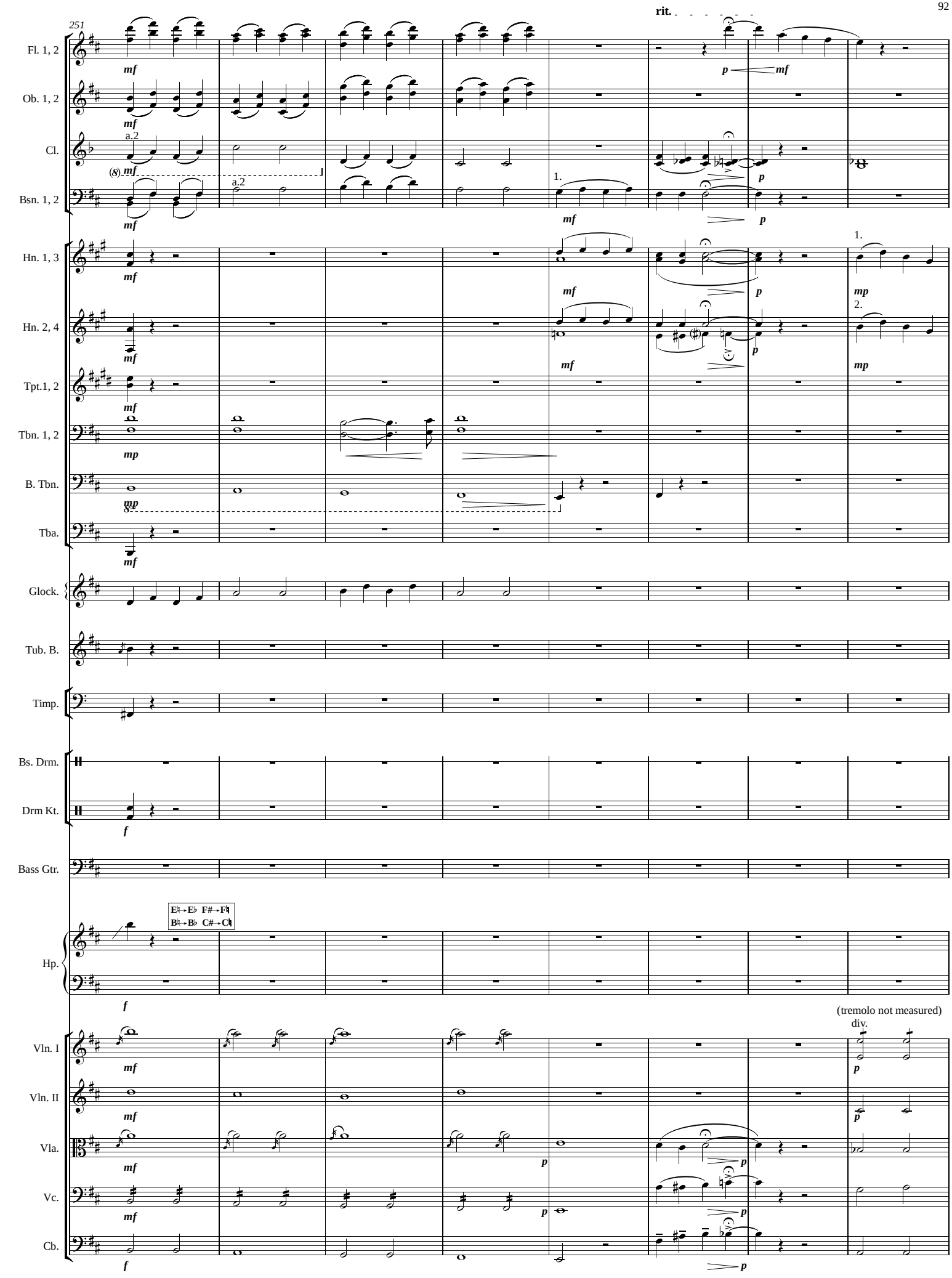

209
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
con sord.
senza sord.
a.2
sim.
hi-hat
crash

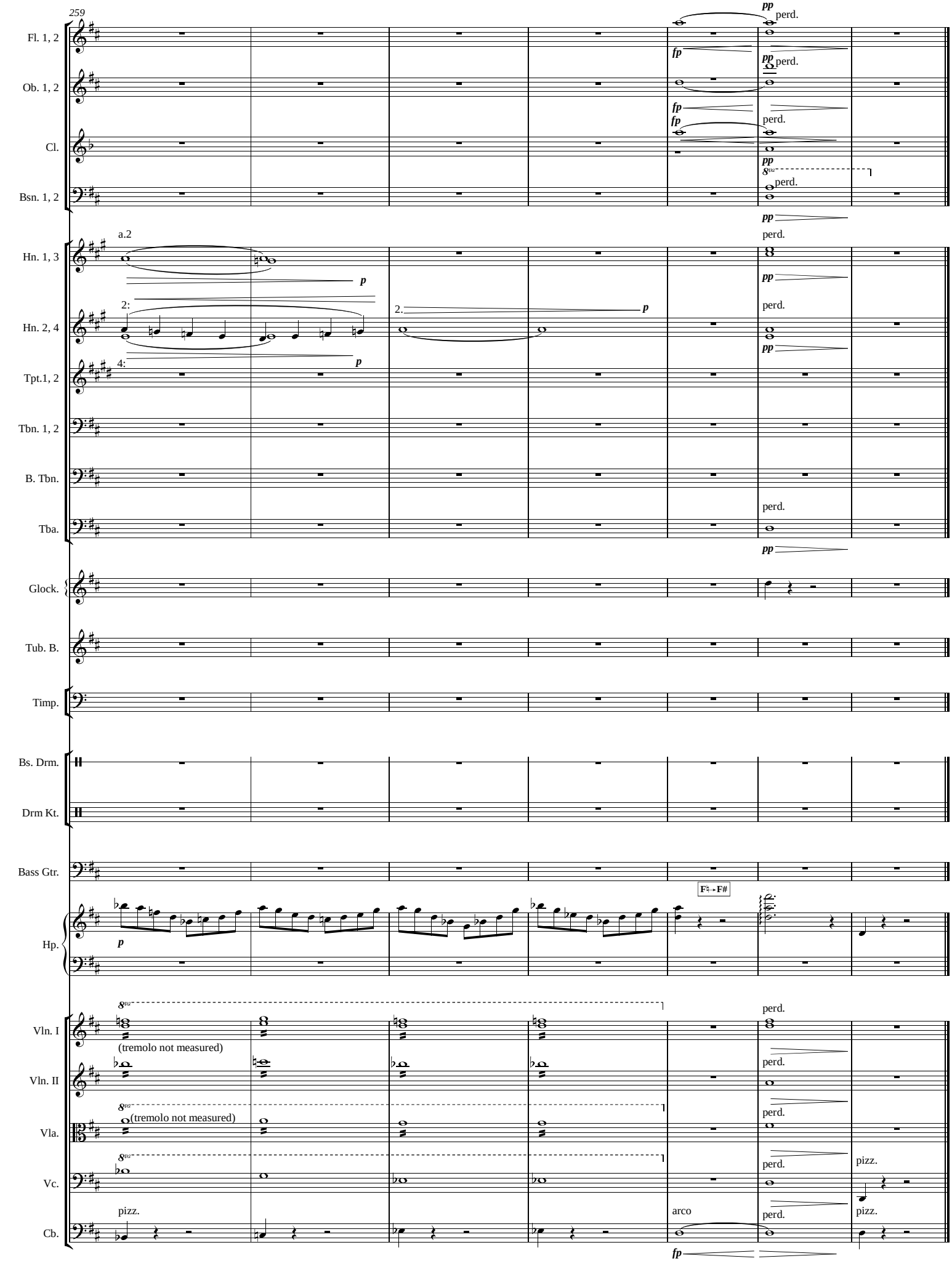

217
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sim.
a.2
con sord.
cresc. poco a poco
ride →
splash
crash →


225
I
poco rit.
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
2. flz.
1.
sim.
to mallets
Cymbal splashes with mallets ad. lib.
div.
unis.
pizz.
arco


Tempo II ♩ = 114
J
234
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
senza sord.
4. senza sord.
a.2
splash
to sticks
unis.
div.


242
1.
a.2
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
A → F#
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul ponticello
ord.
unis.
pizz.
arco


251
rit.
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
1.
2.
E♯→E♭ F#→F♮
B♯→B♭ C#→C♮
(tremolo not measured)
div.


259
Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt.1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
pp
perd.
fp
p
(tremolo not measured)
pizz.
arco
F♮→F#